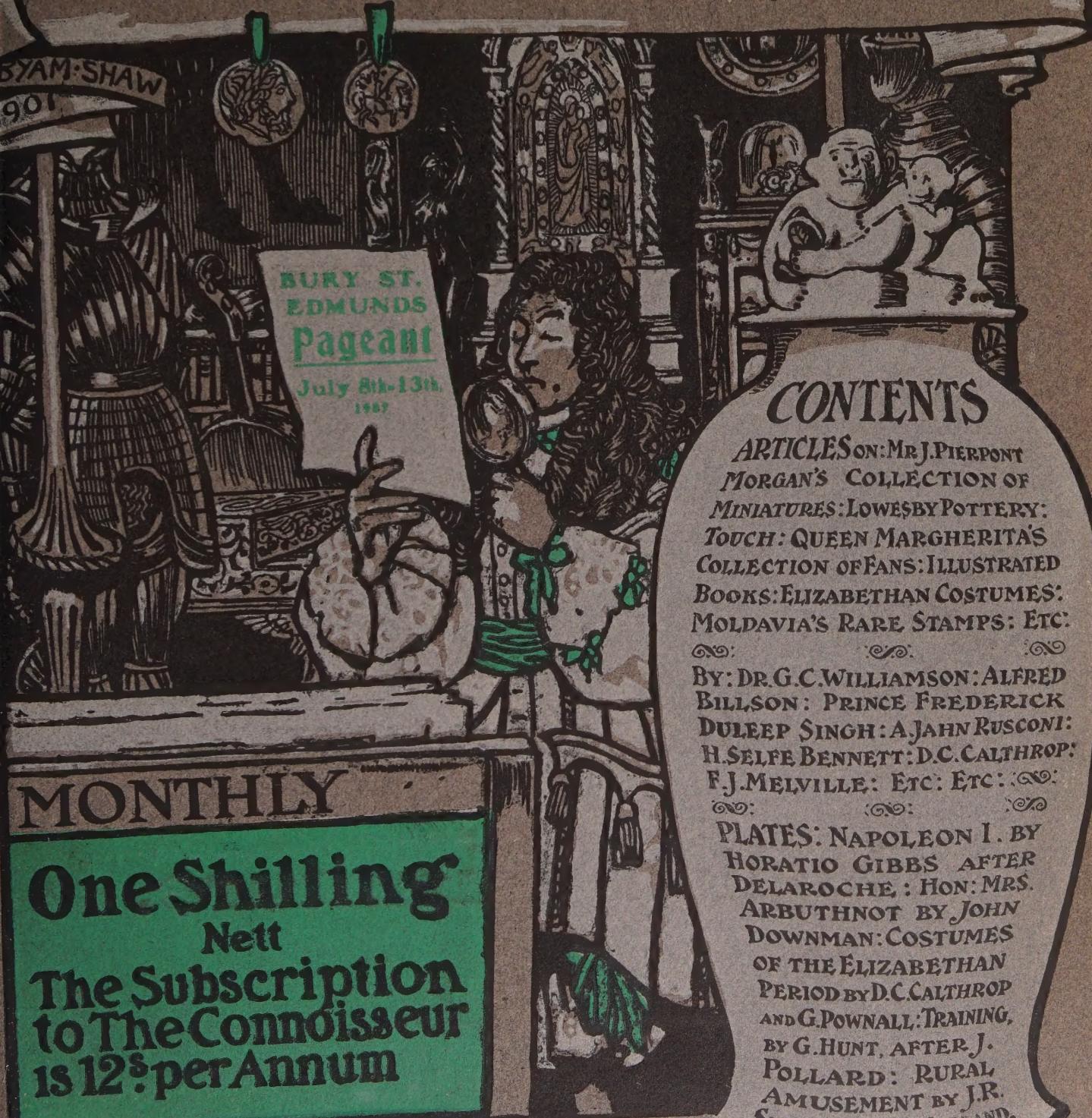


THE CONNOISSEUR



A MAGAZINE FOR COLLECTORS
ILLUSTRATED



MONTHLY

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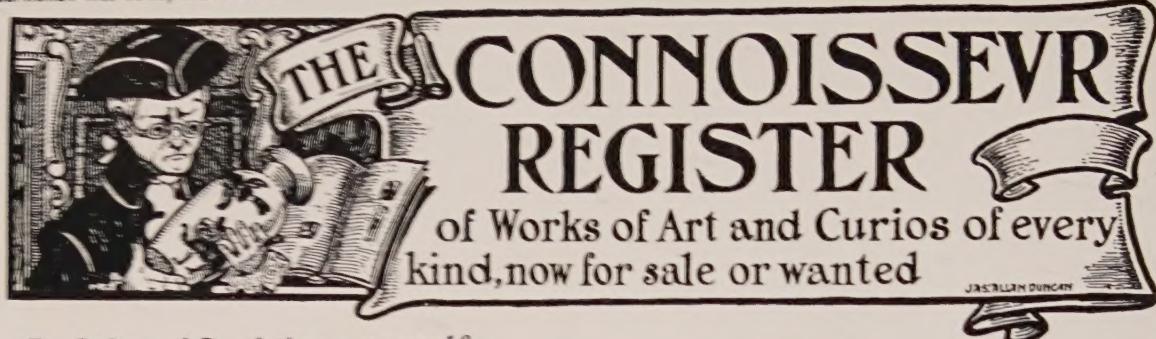
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For Rules and Regulations see page 10.

Baxter Prints Wanted.—Send particulars to [No. R2,668]
Wanted.—Fine old Keys with wrought bows. [No. R2,669]
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Wedgwood, the Old Mark.—A Female Statuette of Fortitude, 21/4 in. high. For sale. What offers? [No. R2,673]
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For Sale, at moderate price, a carved back old Chippendale Arm Chair. Photograph of same can be sent if desired. [No. R2,676]
Chinese Coat.—Flesh-coloured satin, embroidered narcissus, lined blue silk damask, 9 guineas; another with cerise silk butterflies let in, 7 guineas. Suitable for opera cloaks. Particulars on application. [No. R2,677]
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Broadwood Grand Piano in decorated case, black and gold inlaid with Amboyna, standing on six hand carved columns, modern and in new condition. For sale. Low price. [No. R2,681]
Four Original Sketches.—By J. Leech, *Punch* contributor. Size, 8 in. by 5 in. [No. R2,682]
Lady with expert knowledge, willing to undertake cleaning, repairing, and thoroughly overhauling single pieces or collections. (Specialist in Old China.) [No. R2,683]
For Disposal.—Fine Private Collection of Old Masters: Morlands, Rowbothams, Nasmyths, Birket Foster, etc. [No. R2,684]

Flower and Fruit Piece.—By Jan David de Heem. Brilliant specimen exhibited at Glasgow. Price 60 gns. [No. R2,685]
For Sale.—Forty Framed Drawings by Old Masters, from Reynolds, Lely, Holdich, and other collections. Offers. [No. R2,686]
Mason's Ironstone China Dessert Service.—2 handsome Comports, 1 Sucrerie and Dish, 14 Dishes (3 shapes), 30 Plates. Painting like Old Crown Derby. Photos. [No. R2,687]
For Sale.—Old Brass Penny in the Slot Tobacco Box. Good condition. Full particulars from [No. R2,688]
For Sale.—Very fine carved Wood Snuff Box, 6 figures one side, 3 other side. Sent on approval. Deposit required. [No. R2,689]
Samuel Cousins.—Choicest proofs, unique, first state autographed: — *Penelope*, *Innocence*, *Strawberry Girl*, *Spencer*, *Bingham*, *Moretta*, *Yes or No?*—No. Early Mezzotints, rare early Etchings, Italian line proofs. Originals by Ruskin, Solomon, Nash, Hage, Hunt, Vickers, Capella, etc. [No. R2,691]
Georgian Officer's Gorget.—Exceptionally fine specimen. [No. R2,692]
Old Masters.—One or two for sale privately, from small collection. [No. R2,693]

Continued on Page 10.

Wanted.—Old Staffordshire Teapots or Jugs, &c., plain or coloured, representing the taking of Portobello and Admiral Vernon. Good price given for perfect specimens. Box 1012, "THE CONNOISSEUR," 95, Temple Chambers, Temple Avenue, E.C.

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5th, 6th, and 7th.—The remaining contents of 30, Grosvenor Place, by direction of the Trustees of the Estate of the late Hon. W. F. B. Massey-Mainwaring.

6th.—A collection of pictures, including the well-known important engraved work by Sir Thomas Lawrence, P.R.A., "Childhood's Innocence," being a portrait of Julia, Countess of Jersey, when a child; by direction of the Trustees of the Settled Estates of Sir Robert Peel, Bart.

12th.—Pictures, by direction of the Trustees of the Estate of the late Hon. W. F. B. Massey-Mainwaring.

13th.—Pictures, including about fifty works by Mr. Wynford Dewhurst, the impressionist.

14th.—Objets d'Art, by direction of the Trustees of the Estate of the late Hon. W. F. B. Massey-Mainwaring.

14th.—A Collection of Japanese trees and plants.

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The Connoisseur

THE CONNOISSEUR

(Edited by J. T. HERBERT BAILY).

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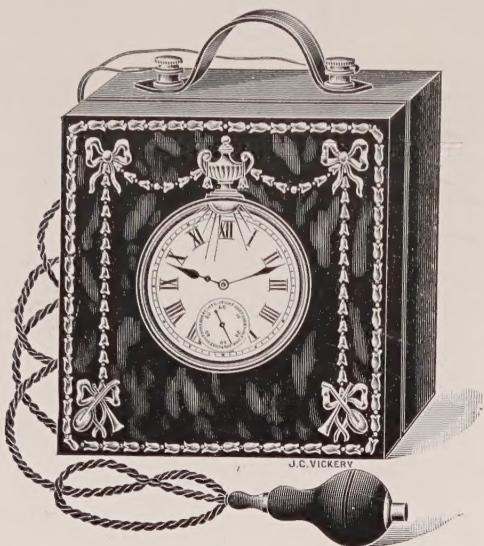
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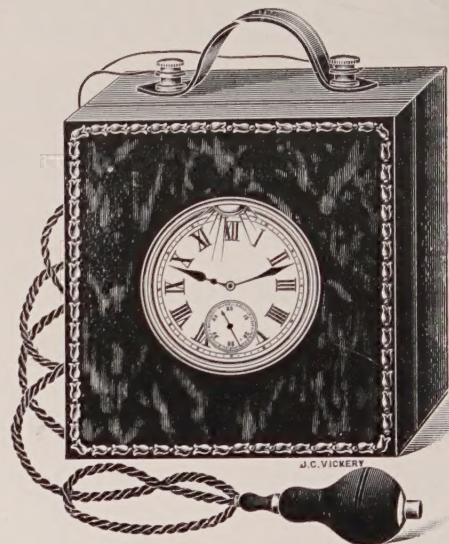
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HIGH STREET, PERTH, N.B.

June, 1907.—No. lxx.

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All the above will be on view on Monday, June 10th, in the Drill Hall, Ulverston, and Catalogues may be had from the Auctioneers, 21, Stramongate, Kendal. Price Sixpence, by post Sevenpence.

The Connoisseur

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THE CONNOISSEUR REGISTER

Continued from page 2.

HIS LIST is compiled for the purpose of bringing readers of "THE CONNOISSEUR" into direct communication with private individuals who wish to buy or sell works of Art and Curios. The charge is 2d. for each word, which must be prepaid and sent in by the 10th of every month. Special terms quoted for illustrated announcements. All letters to be addressed: "THE CONNOISSEUR" REGISTER, No. —, 95, Temple Chambers, Temple Avenue, E.C.; and replies (with a loose unused stamp for each answer), sent in a blank envelope, with the number at the top right-hand corner. If a stamp is not sent with each reply, the Proprietors cannot be responsible for the forwarding of same to the advertiser. No responsibility is taken by us with regard to any sales effected. All advertisements to be sent to the Advertisement Manager, "THE CONNOISSEUR," 95, Temple Chambers, Temple Avenue, E.C.

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For Sale.—Algiers, Master's Mate Medal, 1848, with clasp; also three Ghuznee Medals, 1839. What offers? [No. R2,696]

Engravings.—Pair of "Tom Jones," splendid condition, by Simon, after Downman, in original frames. £4. [No. R2,697]

For Sale.—A splendid collection of Theatrical Tinsel Pictures, upwards of sixty, in brilliant condition, many in original frames. [No. R2,698]

Toby Jugs.—Collection for sale. [No. R2,699]

Old Silver Fox-mask Cups.—Wanted, by collector. [No. R2,700]

For Sale.—Large quantities Japanese Tsubas; also Letters—Charles Kean, Macready. Full particulars from

[No. R2,701]

Wanted.—Old Regimental Head-dresses, Shoulder Belts, Gorgets, Badges, Uniforms, Medals for collection. [No. R2,702]

Tortoiseshell Snuff Box.—Oval, inlaid gold and silver, George III.; also Tortoiseshell Fan. Perfect condition. What offers? [No. R2,703]

June, 1907.—No. lxx.

Pair Pink Lustre and Green Jugs.—Hunting subjects, 30s. Five pieces Armorial China, blue dagger border. [Nos. R2,704-5]

Gold Coronation Medal.—George IV., by Pistrucci. Rare. See CONNOISSEUR, Vol. III. [No. R2,706]

For Sale.—Six rare Green Ivory Handles, breakfast size, perfect colour. Old blue Worcester Teapot and Cream Jug. [No. R2,707]

Antique Inlaid Bureau Bookcase.—Exceptionally fine tracery in doors. Seen Harrow. [No. R2,708]

Walnut Antique Table.—30 in. by 20 in., cabriole legs and drop handle drawers; also carved Rosewood and Needle-work Fire Screen. [No. R2,709]

For Sale.—Miniature of Girl, by Plimer. [No. R2,710]

For Sale.—A gallery of Oil Paintings. [No. R2,711]

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Sheraton Sideboard.—Antique Bowfront, £18 10s.; old Chippendale Dining Table, £6 10s.; set six old Chippendale Mahogany Chairs, £17. Genuine antiques. [No. R2,714]

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June, 1907.—No. lxx.



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July 8th to July 13th, 1907. Daily at 2.30 p.m.

Special Luncheon AND Dining Car Train

from St. Pancras to Bury St. Edmunds

A Limited Number of Tickets for Reserved Seats in the above train, including Luncheon, a half-guinea ticket for Grand Stand, and Dinner on the return journey, for Wednesday, 10th July, 1907, will be issued at the inclusive price of **£1 : 11 : 6**

(The Luncheon and Dinner is exclusive of Wines)

For Full Particulars write to

Mr. C. THOMPSON,
95, Temple Chambers,
Temple Avenue, LONDON,
E.C.

June 8th, 1907.

LIMITED.

GAS LIGHT, COKE & WATER COMPANY

THE LAINDON & DISTRICT

of 300 Six per Cent. Preference Shares of £5 each; 300 Ten per Cent. Ordinary Shares of £5 each; and 500 Six per Cent. Mortgagé Debentures of £10 each, in the company.

ISSUE

The New Extension of the Waterworks is now complete, and the New Gas Works were opened for supply on **May 27th, 1907.**

THE LAINDON & DISTRICT GAS LIGHT, COKE & WATER COMPANY, Ltd.

(Incorporated under the Companies' Acts, 1862 to 1900.)

The liability of Shareholders is limited to the amount unpaid of their Shares.

Issue at Par of 5 per cent. FIRST MORTGAGE DEBENTURES
SECURED ON THE

GAS AND WATER UNDERTAKINGS
6 PER CENT. PREFERENCE AND 10 PER CENT.
ORDINARY CAPITAL AT PAR.

AUTHORISED SHARE CAPITAL £12,000, of which only 447 Six per Cent. Preference Shares of £5 each, and 433 Ten per Cent. Ordinary Shares of £5 each, limited to this Dividend by the Laindon Gas and Water Act have as yet been issued.

The authorised amount of Debenture issue being, under a resolution of the Directors, dated May 7th, 1906, limited to £5,000, and of which only £1,440 have been issued.

Progress of the Laindon and District Gas and Water Company's Works at Laindon.

NEARING COMPLETION OF THE NEW WORKS.

[Reprinted from the LAINDON AND STANFORD-LE-HOPE GAZETTE, March 1st.]

With the rapid growth of a district like Laindon and Langdon Hills (Essex), whose popularity as a residential district is getting so well known as to make it superfluous to enumerate its advantages and attractions, the necessity for an up-to-date gas and water supply is beyond doubt, and we are pleased to find that such an enterprising Company known and registered as the "Laindon and District Gas, Light, Coke and Water Co., Ltd., has the matter well advanced, and with a view of placing before our readers some definite idea of the progress of the schemes, our representative recently made an inspection of the works, and by the courtesy of the Company's chief engineer we are enabled to publish the following particulars.

The Gas Works, first inspected, is a new and convenient building situate about a quarter of a mile from Laindon Station, and adjoining the siding on the south side of the railway, thus making it convenient for the delivery of coal to and despatch of coke from the works.

It is fitted with a complete outfit of up-to-date appliances for the production and storage of gas with a gasometer of considerable dimensions, and equal to all the requirements of the district for some time to come, while sufficient land has been secured by the Company for the extension of the works when necessary.

Nearly all the mains are already laid, and terms being satisfactorily arranged with the railway company for passing under the line and over the bridge; therefore nothing now stands in the way of an immediate

past, and considering the present low prices of land on the Manor House, Cowles, and Station Estates. Our representative next made an inspection of the reservoir on Langdon Hills, and found the work rapidly advancing in the hands of that eminent firm of Government contractors—Messrs. Holloway Bros., Ltd., whose name is a sufficient guarantee as to the stability and soundness of the work in hand.

This reservoir when finished will hold from 90,000 to 100,000 gallons and is situated at a high altitude, ensuring good and sufficient force to the surrounding houses and mains, so necessary in case of fire. This will be finished, we understand, by March 1st.

The charge for the water will be 1/- per 1,000 gallons for public purposes, and 1/6 per 1,000 gallons for private use. These terms again will, we feel sure, be acceptable to all the residents as preferable to the present doubtful supply dependent on the season's rainfall, which during the summer months frequently fails the inhabitants.

In concluding this report of the developments of the gas and water undertaking, we feel we should not have done our duty if we did not thank the promoters on behalf of the inhabitants for their earnest endeavours to supply a long-felt want in a rapidly growing district like Laindon—only about twenty-two miles from the City of London (with return fares of under 1/- and twelve miles from Southend-on-Sea—residents a hour walk away).

THE

Water & Gas Debenture & Share Investment Trust, Ltd.

TELEGRAPHIC ADDRESS: "EATONESQUE," LONDON.
TELEPHONE NO. CENTRAL 2190.

ALL COMMUNICATIONS TO BE ADDRESSED TO
THE JOINT MANAGERS.

CITY OFFICES,

99, CANNON STREET,

LONDON, E.C., JUNE 8TH, 1907.

Dear Sir (or Madam),

THE LAINDON & DISTRICT GAS LIGHT, COKE & WATER CO., LIMITED.

We beg to specially direct your attention to the enclosed particulars of GAS and WATER Issue of Capital, subscriptions for which are invited by noon on Monday, June 17th, 1907.

There are now offered at par:—

300	10% Ordinary Shares of £5 each.
300	6% Preference Shares of £5 each, and
50	5% First Mortgage Debentures of £10 each, redeemable within ten years, at a premium of £5 per £100 worth.

Interest has been paid on the Shares and Debentures to March 25th last, the next instalment (of six months) falling due on September 29th next, to which allottees of the capital now offered will be entitled. The Ordinary Shares under the Laindon Gas and Water Act are

is offered on the occasion of the compilation of the
WORKS, including a High Service Reservoir, and for extending the present Gas and Water
Mains and the sinking of a new Deep Well. The Company have entered into important con-
tracts for the supply of Gas and Water, and the further proposed extensions will provide a still
larger increased revenue. We know the district of supply well, and have every reason to
expect to see the Shares at a premium before the end of the current year.

Applications for Shares and Debentures should be sent on the enclosed form to the Com-
pany's Bankers, Messrs. BARCLAY and Company, Limited, CHELMSFORD, Essex

Yours faithfully,

THE WATER & GAS DEBENTURE & SHARE INVESTMENT TRUST, LIMITED,

p.p. The Joint Managers.

cubic feet, and cooking stoves may be hired at from 3/- to 5/- per annum. Slot installations will be fitted at the rate of one shilling for from 15ft. to 18ft., including fitting and use of one pendant, two brackets, gas cooker, and meter. These charges should commend themselves to our readers as being very reasonable, considering the present size of the bill, and will be reduced as the business grows. At present, we have not very remote prospects of increasing our ordinary rate of charge for a gas

water and gas.

N.B.—Since the date of the above, the Laindon Water and Gas Company have entered into a favourable contract with the London, Tilbury and Southend Railway Company to supply them with

water and gas.

N.B.—Since the date of the above, the Laindon Water and Gas Company have entered into a favourable contract with the London, Tilbury and Southend Railway Company to supply them with



authorised **Messrs. Barclay & Company, Limited, Bankers,** to receive at their **Chelmsford Branch, Essex,** not later than 12 o'clock noon on Monday, the 17th day of June, 1907, applications at par for

300 SIX PER CENT. PREFERENCE SHARES OF £5 EACH;

300 TEN PER CENT. ORDINARY SHARES OF £5 EACH; and

50 FIVE PER CENT. FIRST MORTGAGE DEBENTURES of £10 EACH Redeemable in Ten years from issue at Five per Cent. premium, or £105 per £100.

Payable:—Preference and Ordinary Shares, 10s. each on Application; £1 each on Allotment: balance (£3 10s.) as and when required in calls of 30/- each, but at intervals of not less than two months.

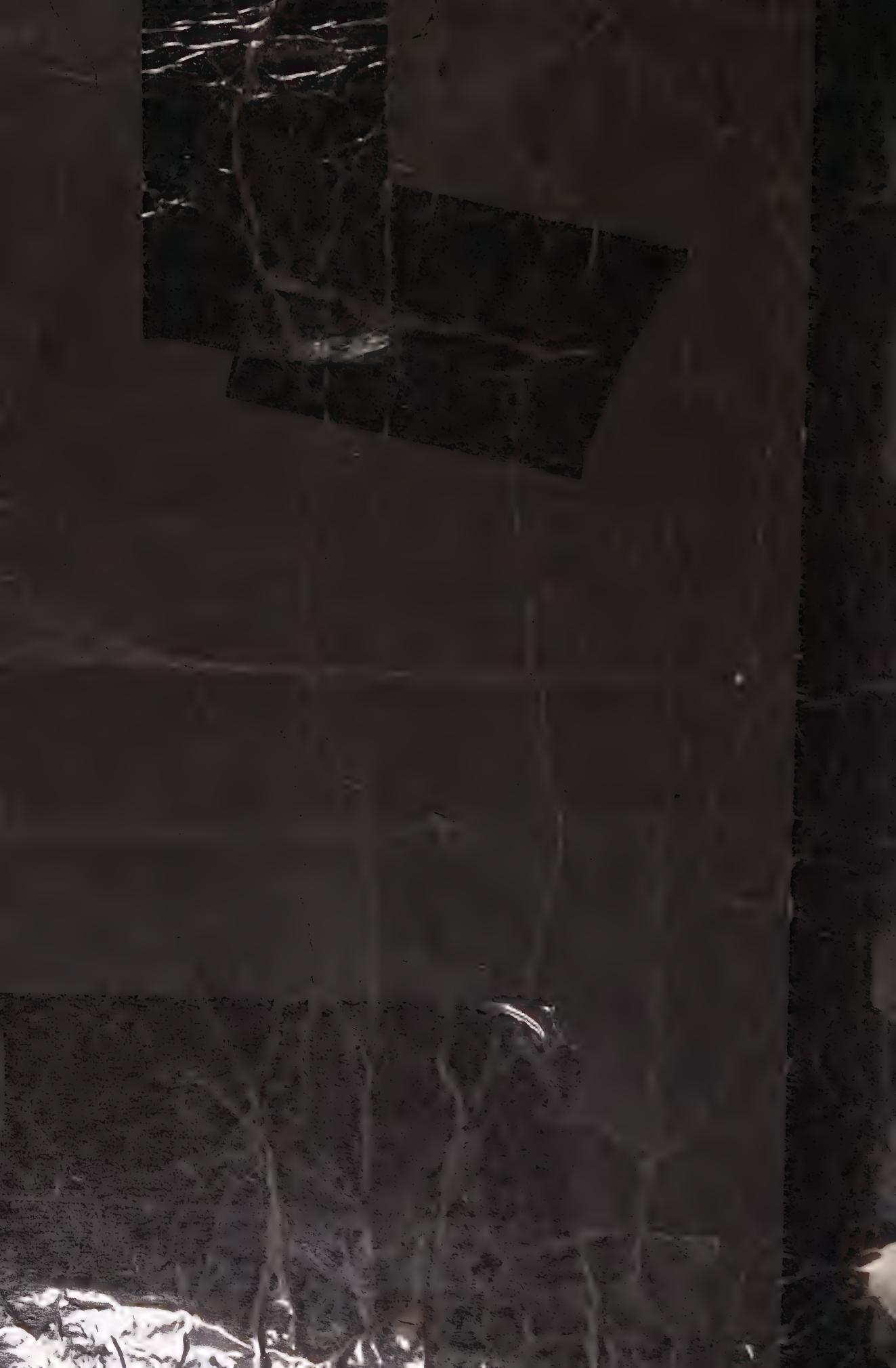
Debentures, £5 on Application; £5 on Allotment.

Payment in full of the Debentures on Allotment may be made under discount of 3 per cent. per annum.

Copy of these Particulars has been filed at Somerset House in accordance with the requirements of the Companies Acts.

PARTICULARS.

THE Directors have resolved to offer the above part balance of the authorised capital on the occasion of the completion of the new Gas and enlargement of the Water-works, including the new high service reservoir (which has been constructed by Messrs. Holloway Bros., Government Contractors), new pumps, additional Water and Gas mains. Providing, as the new works will, a splendid supply of water at good pressure, and a supply of Gas, a good revenue may be anticipated without increase in the working expenses. The question of extending the Gas and Water Mains, and also amplifying the present water supply by sinking a new well is under consideration, as the Directors are advised not to rely entirely on the present well as being sufficient to meet the future requirements of the District, and it is believed that an ample supply will be forthcoming from the new sinking, for which Capital is now required.



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The Connoisseur

— BURY ST. EDMUNDS —

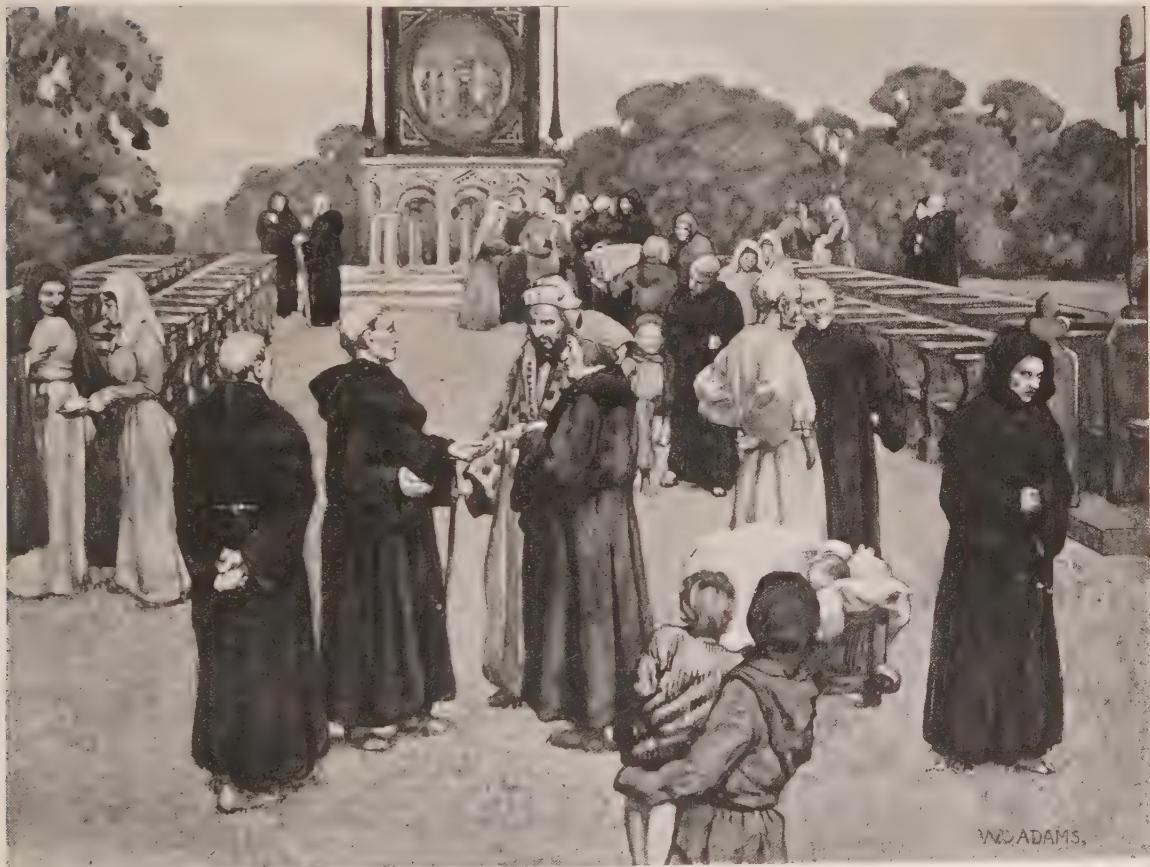
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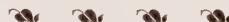
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This work will, it is confidently anticipated, occupy in America the position of undisputed authority accorded by England to the well-known publications of his father, the late Sir Bernard Burke, Ulster King of Arms.

In order that accuracy and fulness of detail may be secured, no authority which could in any way assist Mr. Burke has remained unconsulted, and no opportunity has been lost in having frequent recourse to the parish and other local registers, to the archives of public offices, the records of Nonconformist Associations, family papers, and to the various collections of manuscripts both in England and in America.

The Edition, now in course of preparation, will be published in two volumes and will be issued to subscribers at **Two Guineas** net (10 Dollars) per volume. Price after publication, **Three Guineas** net (15 Dollars) per volume.

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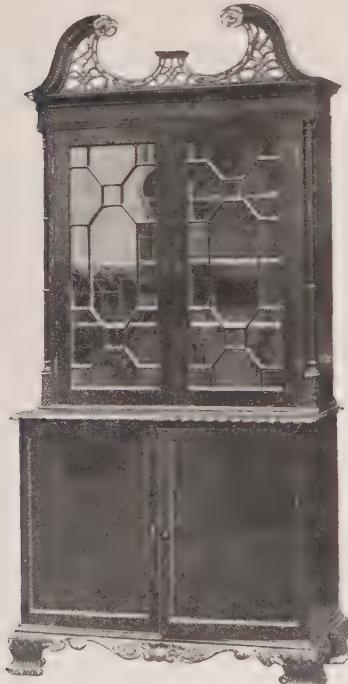


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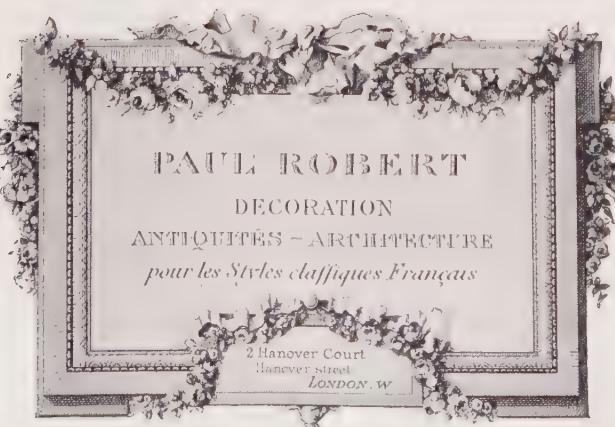
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WE have received letters of approval and orders for forthcoming publications, accompanied by requests for a piece of the destroyed plate of same, from all parts of the world, far beyond our expectations, and we can only say we shall continue to allot such portions of plates until the same are entirely disposed of

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Note.

Answer.

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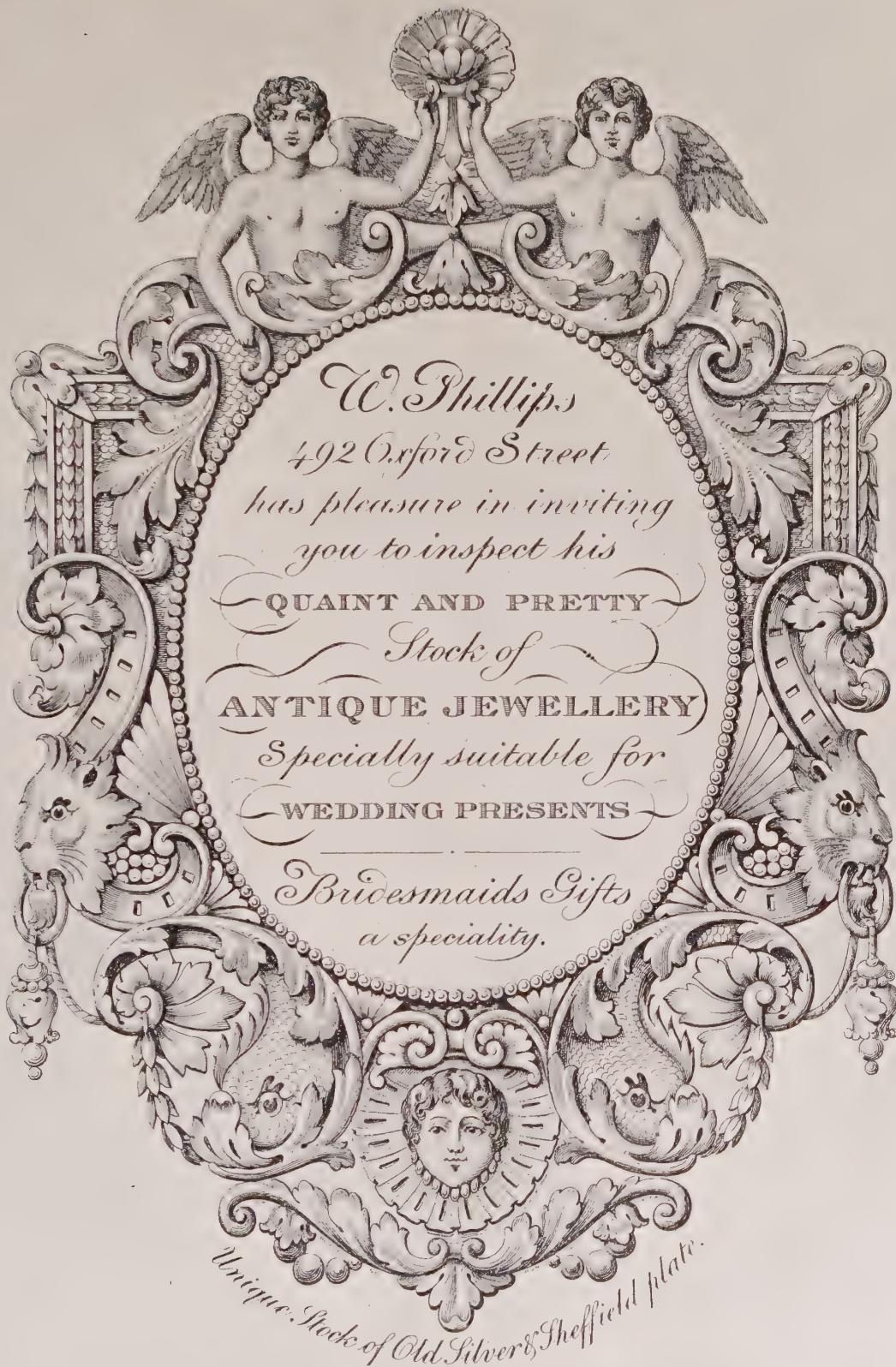


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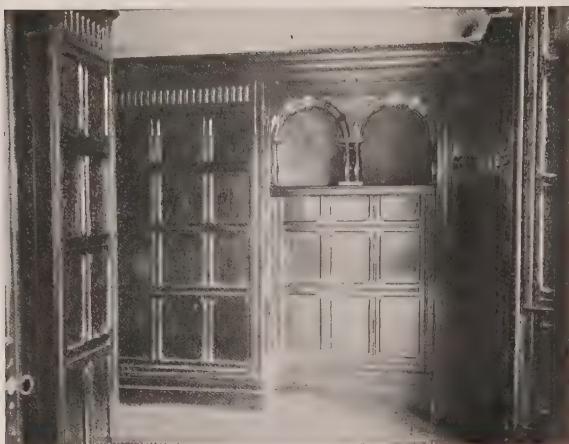
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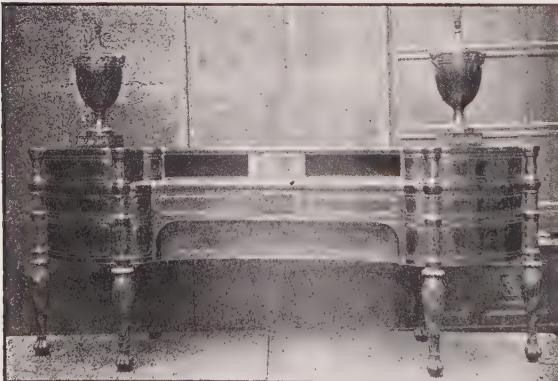
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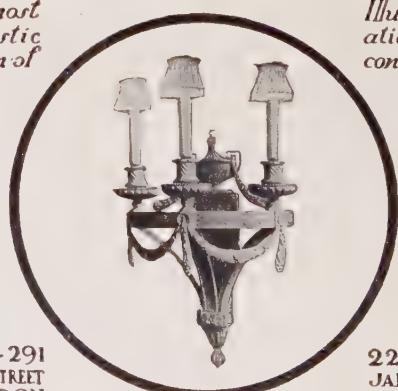
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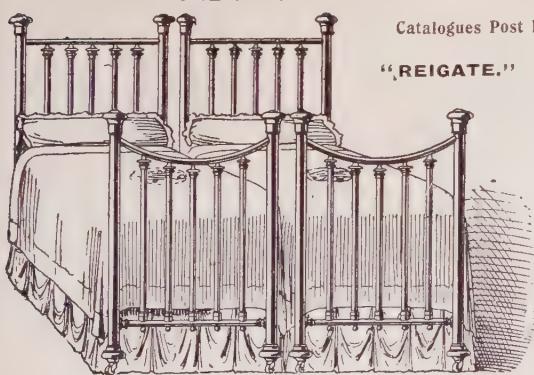
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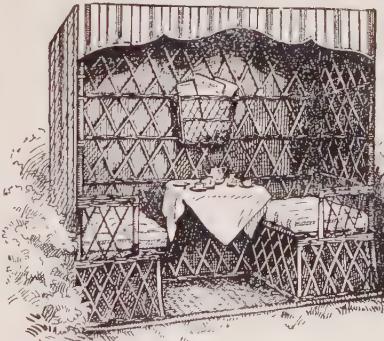
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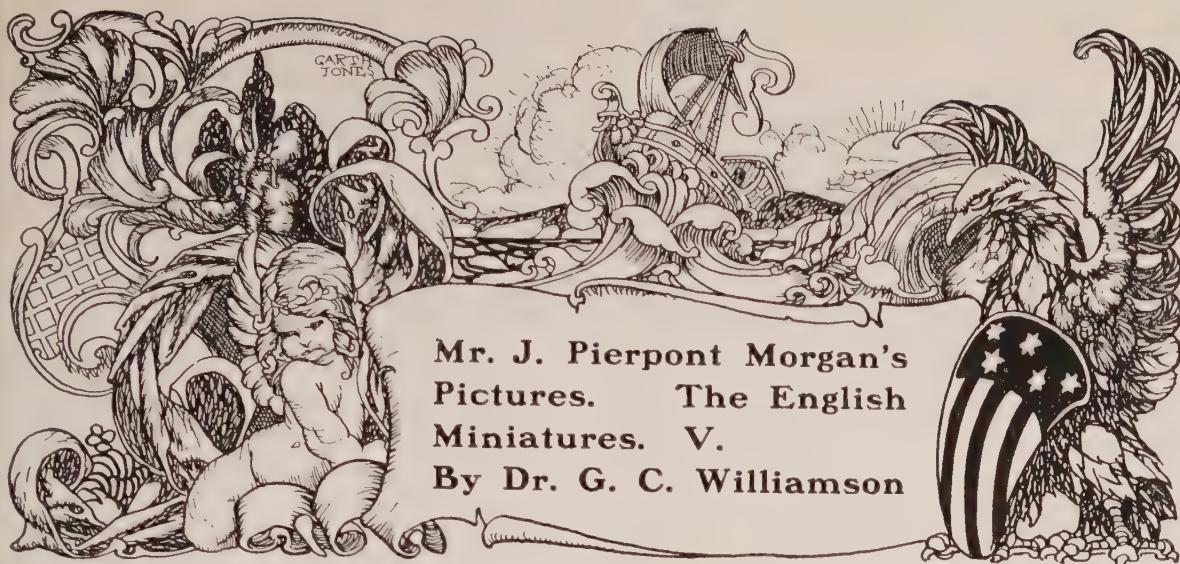
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LEAVING the great Cosway, we now come to those who were his immediate rivals, as George Engleheart, and to his own two pupils, Andrew and Nathaniel Plimer, who are as well represented in the collection as Cosway himself. By Nathaniel, the elder brother, there are two remarkable portraits of his daughters, Georgina and Mary, and a small charming portrait of Sir Joseph Copley, the third baronet. Nathaniel was strikingly unequal in his portraits, and had two distinct methods of painting. The collection illustrates them both, as the portraits of his daughters are in his



No. LXVII.—SIR JOSEPH COBLEY
BY NATHANIEL PLIMER

broader, richer manner with a somewhat Oriental scheme of colouring, whereas the one of Sir Joseph Copley (No. lxvii.) is much finer in its execution, more dainty in its colour scheme, and in every way a more refined work of art.

By Andrew, the younger brother, better known and more worthy of appreciation, there are, as we have already mentioned, two famous groups of portraits. One is of four miniatures, and represents Lady Northwick and her three daughters,

Anne, Harriet, and Elizabeth, and besides this group Mr. Morgan has another portrait of Lady Northwick



NO. LXIX.—MRS. DEEDES

BY ANDREW PLIMER

NO. LXVIII.—REBECCA, LADY NORTHWICK
BY ANDREW PLIMER



No. LXXI.—MISS ELIZABETH COOKE BY ANDREW PLIMER

(No. lxviii.), in some respects even finer than the Rushout series, and at one time in the Joseph collection. These five famous miniatures are richly set in diamonds and constitute a very attractive group.

The Forbes family series, the other group, contains representations of the four elder daughters—Harriet, Isabella, Sophia, and Maria—and the eldest son Gordon, all children of John Gordon Forbes, of Ham Common, by his wife Margaret, daughter of Benjamin Sullivan. Three of the daughters married—Isabella became Mrs. Granville Penn; Sophia, Mrs. Deedes (No. lxix.); and Maria, Mrs. Colyear-Dawkins—and the miniatures passed direct from the Forbes family into Mr. Morgan's collection. He also owns a very striking portrait of the painter himself, one of his younger daughter Selina, and one of his niece and god-child Adela.

Perhaps, however, one of the finest and most notable works by Plimer in the collection is the portrait of Georgiana, the beautiful Duchess of Devonshire. This has an interesting history connected with it; it was the gift of the Duchess herself to her physician, Sir Walter Farquhar, and was specially painted, it is



No. LXX.—MISS MARTHA FREE BY ANDREW PLIMER

said, for him, as an expression of the gratitude felt by the Duchess for his unceasing attention. She had it charmingly mounted in a panel of glass richly decorated, and about it appears the inscription relating the fact that it was her gift. This cherished treasure of the Farquhar family had only quite recently passed away from them owing to the decease of its owner, and was at once purchased by Mr. Pierpont Morgan. There are two beautiful sisters depicted in another of the miniatures by Andrew Plimer, represented standing with their arms entwined around each other, and they are said to be daughters of a Mr. Smith, who afterwards married into the Marriott family.

Yet another portrait, one of the best by Andrew Plimer, in the collection has been identified by the charming device worked in gold and seed pearls on its reverse which represents a bird escaping from its cage above. It is a blue enamelled medallion bearing the word "Liberty," while the whole thing forms a play on the name of the fair lady, who was a certain Miss Martha Free (No. lxx.).

Another interesting miniature is that of Miss Ricketts, whose



No. LXXII.—MISS WILHELMINA C. LEVENTHORP BY ANDREW PLIMER

Mr. J. Pierpont Morgan's Pictures

mother was one of the two step-daughters of Lady Elizabeth Townshend, who was painted by Cosway with her children in the delightful pencil group known to connoisseurs by the title of *The Fair Step-mother*.

Portraits also of Miss Elizabeth Cooke (No. lxxi.) and of Miss Leventhorp (No. lxxii.) deserve special notice.

We must not overlook some of the minor artists of this time. There is an excellent miniature by Comerford, two others representing two charming boys (No. lxxiii.), by Grimaldi, probably portraits of his own two sons, and a portrait, painted by herself, of Elizabeth Dawe, his niece, the only person who could rouse him by her clever musical talent from his fits of depression. Then there is more than one portrait by unknown artists, of which perhaps the most beautiful is a representation of Martha Swinburne, the wife of Henry Swinburne, the traveller, very charmingly painted, and framed in a beautiful mount by Tous-saint composed of alternate bands of diamonds and rubies. Mrs. Swinburne's second daughter became the wife of Paul Benfield, M.P., who was Cosway's great friend, and when they were married at St. George's, Hanover Square, Cosway was present and signed the register.

He painted portraits of both Mr. and Mrs. Swinburne, delightful tinted drawings, one of which still remains in the possession of the descendants; and of Mary Benfield he painted a very remarkable portrait, one of his very finest works, and that also still remains in the possession of her descendants. Who, however, painted this portrait of Martha Swinburne we cannot tell; it bears no signature and in technique is entirely different



No. LXXIII.—A BOY, NAME UNKNOWN
BY WILLIAM GRIMALDI



No. LXXIV.—A GIRL, NAME UNKNOWN
BY GEORGE ENGLEHEART



No. LXXV.—LADY, NAME UNKNOWN
BY GEORGE ENGLEHEART

to any other miniature with which we are acquainted.

Cosway's great rival, Engleheart, is splendidly represented in the collection. This most industrious artist, who painted over four thousand miniatures and whose work is of rare excellence and beauty, was a very notable painter, and half a dozen of his best portraits are in the cabinet. We illustrate a charming one (No. lxxiv.) of a young girl in a hat, another of an unknown beauty in a still more elaborate hat (No. lxxv.), and portraits of Mrs. Baillie-Hamilton (No. lxxvi.), Lady Cotton (No. lxxvii.), and the Hon. Mrs. Francis Needham (No. lxxviii.), one of three delightful sisters of whom all three portraits are in the collection.

Several of the great portrait painters occasionally painted miniatures. It has been said that Sir Joshua Reynolds painted more than one, but the statement is probably inaccurate, and we imagine that it arose from the circumstance that on one occasion in the Royal Academy, a work by him was hung amongst the miniatures on account of its arriving very late at the Gallery.

There were some water-colour drawings made of the appearance of the walls of the Royal Academy, by H. Ramberg, and on them he carefully inscribed the numbers attached to each of the pictures, enabling us to identify them from the Catalogue. One of these drawings relates to the very year to which we are referring (1784), and amongst the miniatures hangs a small oval picture (No. 320) which from its number can be identified as a work of Reynolds. The idea, however, that Sir Joshua painted miniatures has not altogether died out, inasmuch

The Connoisseur

as a drawing attributed to the President was hung amongst the miniatures at a recent exhibition in



No. LXXVII.—LADY COTTON BY GEORGE ENGLEHEART

Paris, in order to point out the special technique adopted by Sir Joshua. In this case, however, there was a double error, as the drawing in question was undoubtedly the work of Daniel Gardner, and was not by Reynolds at all.

Miss Frances Reynolds, Sir Joshua's sister, certainly painted miniatures, some of which were very bad, and others, copies of her brother's paintings, of extreme interest, as they show us the original colouring of the painting, and in some instances preserve the original outlines of a picture which Sir Joshua altered in later years.

There are none of Miss Frances Reynolds' miniatures in the Pierpont Morgan collection, but there are works by Raeburn and by Sir Thomas Lawrence which are of great interest, inasmuch as miniature paintings by these two great portrait painters are of very rare occurrence. Raeburn, as is well known, commenced his artistic career painting miniatures, but the work in question, a portrait of Lady Twysden, belongs to quite a late period in his life and has no resemblance to his early work. We have no information as to why the artist painted it, but the family tradition which gives it to him must not be lightly set aside. It has been stated that he was on very friendly terms with the wives of the sixth and seventh baronets, and it seems possible that at the urgent request of one of these ladies he reverted to the productions of his earlier life, and

painted the delightful miniature which now adorns Mr. Morgan's collection.

The two works by Sir Thomas Lawrence are very different one from the other. The little circular portrait of Miss Adderley (No. lxxix.) is one of the most delightful miniatures in the whole of the collection; it is just a brilliant sketch of a girl's head. The costume is of white, lightly suggested, the background partly blue and partly grey; the modelling of the face very subtle, and executed with masterly precision, while the sense of values is so extraordinary and the balance of the production so sure, that the miniature instantly arrests attention and proclaims that its creator was an artist whose knowledge was true and whose colour sense was highly developed. It has little of the pretty-pretty character of much of Sir Thomas Lawrence's later work, nor is it spoiled by certain crudeness of colouring which so often marred his noblest productions, and as Mr. Morgan owns the portrait of Miss Farren, perhaps Lawrence's very greatest work, it is fitting that he should also possess a miniature of unequalled beauty from the hands of the last great President.

The other miniature by Lawrence is a much larger work, an almost perfect copy of a large oil painting made by instructions of Admiral Sotheron, and representing his wife. In the interior of the case is a very long inscription composed by her husband, indicating all the affection he felt for her, and his sense of the overpowering calamity which befell him by her death.

Mr. Morgan sent several miniatures to the splendid Exhibition in Paris this year, to which we have just made reference, and out of his collection none attracted more attention than a portrait by John Hazlitt, which is believed to represent a certain Miss Hazlitt. This artist was quite unknown to the



No. LXXVI.—MRS. HAMILTON BY GEORGE ENGLEHEART

Hazlitt, which



No. LXXVIII.—THE HONOURABLE MRS. FRANCIS NEEDHAM BY GEORGE ENGLEHEART

Mr. J. Pierpont Morgan's Pictures

French connoisseurs, and there are, in fact, few people who are acquainted with his work. He seems to have painted very few miniatures, but his productions were mentioned on several occasions by Charles Lamb, who expressed the highest admiration for Hazlitt's ability, and particularly praised a miniature of Margaret Hazlitt, which may possibly be the very one in question.

Reynolds warmly recommended him to many of his friends, and several of the people whose life-size portraits were painted by Sir Joshua sat for their miniatures to Hazlitt.

His political views, however, sternly Jacobite, stood in the way of his complete success, and after a while he had a further reason for relinquishing miniature painting, as his failing sight prevented his doing justice to his favourite employment. He exhibited over a hundred miniatures at the Royal Academy, but there are very few examples of his work now to be traced. The portrait in Mr. Morgan's collection is a signed one and very striking in its excellence. The lady is depicted full face, in a white costume, and the portrait is painted on a dull brown background which forms an excellent foil to the clear transparency of her countenance. The miniature is one of remarkable merit, and sufficiently important to place its creator in the very front rank of miniature painters.

By Maria Cosway, the talented wife of the great miniature painter, Mr. Morgan has two interesting works, both representing ladies whose names are unfortunately unknown. By another lady artist, Anne Foldsom, afterwards Mrs. Mee, the wife of a good-looking scoundrel, he has two delightful works. Mrs. Mee forms an interesting link between two centuries. She knew Miss Berry, the friend of Horace Walpole, and she was present at the '51 Exhibition and was presented to Queen Victoria and the Prince Consort, to whom the garrulous old lady recalled several events of the preceding reigns. There are many of her miniatures at Windsor Castle, and of the two in Mr. Morgan's collection, one had been attributed to Shelley and the other to Cosway. The former represents the two younger daughters of the fifth Earl of Carlisle, believed to be Elizabeth, afterwards Duchess of Rutland, and Gertrude, afterwards

Mrs. Sloane-Stanley, and the other portrait is of the eccentric Mrs. Stuart, the wife of Andrew Stuart, whose portrait has already been alluded to. She it was who after Mr. Stuart's death married Sir William Pulteney, and although she loved her husband, to use her own phrase "she hated his ugly name," and absolutely refused to accept it, ordering her servants and all her friends to call her My Lady Stewart, although she had not the smallest right to such an appellation.

The very latest artists who practised miniature paintings are represented in this famous collection. By J. D. C. Engleheart, who died 1862, there is an early portrait of a lady, name unknown, wearing a large elaborate black Gainsborough hat. By Sir William Newton, miniature painter to Queen

Adelaide, who died in 1869, there is a half-length portrait of a lady in a black velvet costume standing near to a stone column. By Holmes, the clever musician who used to join the Prince Regent in singing and playing at Windsor Castle, and whose best-known portrait was an excellent one of Lord Byron, sold at Christie's in December last, there are two works, one representing that interesting person, Horatia Nelson Thompson, afterwards the wife of the Rev. Philip Ward, Vicar of Tenterden, and daughter of Admiral

Lord Nelson, by Lady Hamilton, and the other a person unknown; while by the last of the great miniature painters, Sir William Ross, who painted over two thousand miniatures, including portraits of almost all the Sovereigns of Europe, there is a sweet little portrait representing the Duchess of Kent, the mother of Queen Victoria.

Bringing the collection, however, well down to the present day, there are two more works to mention, one of which has had a very eventful history. The first to be alluded to is a group of flowers painted in miniature by George Lance, the well-known painter of fruit and flowers, whose celebrated pupil was Sir John Gilbert, and whose studies are, as a rule, exquisite in their grace, refinement, and dainty execution. The last miniature, however, to which we must allude as belonging to Mr. Morgan's English cabinet, is the only one ever painted by Dante Gabriel Rossetti. It represents Mrs. Rossetti (No. lxx.), whose portrait, when she was Eleanor Siddall, appears in so many



No. LXXIX.—MISS ADDERLEY
BY SIR THOMAS LAWRENCE, P.R.A.

The Connoisseur

of his works. It was painted when she was very ill, in May, 1861, a little while before the birth of her baby, and the artist executed it when sitting one afternoon on his wife's couch. It is marked by all his sumptuous colouring, and is the only portrait, with the exception of a pencil drawing since lost, and of which only a photograph now remains, painted of her by her husband during their short married life. Mrs. Rossetti died, as is well known, from an overdose of laudanum on the 10th of February, 1862, and her husband, rushing home from where he had been lecturing, found his wife already past recovery. Her loss to him was overpowering, and for a time deprived him of all capacity of work and of almost all interest in his art.

At the earnest request of the nurse, who was deeply attached to her patient, he presented this little sketch to her as a memento, and from her daughter Mr. Morgan acquired it. It was discovered in a room in the East End of London under very pathetic circumstances. Its owner was suffering from a serious disease and poor almost to the point of starvation,

but by the kindness of friends was being attended to by a skilled physician; she was anxious to make some return to him at some sacrifice to herself, and offered this little picture for sale. Mr. Morgan was glad to possess it at such a sum that has enabled her not only to carry out her desire of recompensing the doctor, but has provided her with a small annuity for the remainder of her life.

It was not easy to put this wonderful portrait into a suitable frame as its very luxuriant colouring and rich effect do not harmonise with ordinary jewel work. Mr. Morgan has, however, had made for it a remarkably fine frame composed of bands of precious white milky opal contrasted with pale green jade, while upon the opal are set wreaths of tiny diamonds surrounding star sapphires of a curious pinkish colour, the whole forming a most splendid harmony with the colouring of the miniature.

[NOTE.—*The title of illustration, No. LIII., on page 4 of our May Number, should read COUNTESS OF EUSTON. The same correction should be made in the reference to this illustration on page 3.*]



NO. LXXX.—MRS. ROSSETTI

BY DANTE GABRIEL ROSSETTI



Pottery and Porcelain

Lowesby and its Pottery

By Alfred Billson

THE Leicestershire village of Lowesby being practically equi-distant from Leicester, Market Harborough, Melton and Oakham, which surround it in diamond fashion, stands right in the centre of the finest hunting country in England. It is not very much of a village, as it comprises only Hall, Church, Vicarage, Schools, Bailiff's Lodge and home farm, some half-dozen cottages, the village pump, and the wall letter box, whilst of the pot-works no vestiges remain; but by and for fox hunting the village exists.

The farmer looks to it to help him off with his produce, and in return his wife each summer "walks" a puppy for the Hunt, who has the "run of his teeth" as well as of the house place and the farmyard; has his manners and morals attended to, becomes affectionate and intelligent, and the day when he has to go back to kennels for finishing lessons would be indeed a sad one were it not for the hope that he may come out the best or second best puppy of his year, and win a cup. Should this happen, there is great rejoicing; the cup becomes a sacred heirloom, to be shown to every visitor, and to hearten up the good wife to win another, and so have a pair to exult over.

One thing the village can do, it can turn out a sufficiency of children of its own or from outlying farms to set up a little cheer if the toot of the horn be heard, and hunters and hounds shog

along the road "round the church and by the school." Indeed, in regard to some neighbouring villages, Lowesby in the matter of population is an easy first, for one such, which bears from a fox hunting point of view "a name to conjure with," consists, so far as the passer-by can see, only of the hall and outbuildings, with the church in its grounds, railway station, and roofless water-mill.

As regards historical associations, Lowesby is by no means badly supplied, for within its boundaries Roman road-pavements and the foundations of extensive buildings are to be met with, whilst swords and remains of implements have also been found. Later it evidently took the fancy of the Northern invaders, who in many *burhs* or homesteads, the present-time hamlets, settled in this pleasant fertile land, leaving to this day the sign of their occupation in the shape of the terminal "by." As, for example, the villages, amongst many others, of Gaddesby, Brooksby, Thurnby, and Dalby, the correlative designation of which in modern days might be Spearpoint House (*gad*—a spearhead), Brookside, The Thorns (*thyrn*—a thorn), and Dale Cottage. Rother being in Anglo-Saxon a steering oar, Rotherby would be Steer-board Court, and the lord thereof the steersman, who, short of his Viking over-lord, was veritably chief man on board the galley ploughing through the Swansbath. *Low*, signifying a gently rising tract of ground, supplies

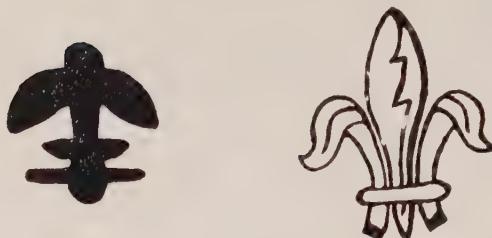


NO. I.—LOWESBY ADVERTISEMENT CARD

an appropriate allusion to the rounded hills of Lowesby.

No doubt when things had comfortably settled down after the Conquest, life at Lowesby, spite of plague, Civil Wars and Reformation, was quiet, not to say monotonous, yet to the dwellers there, tied to the land, all they wanted. Of small matters they took little heed. One of the three bells in their church has, cast upon it, the date 1265, and inquisitive strangers who strayed into the village said it ought to be 1625. Not so the villagers—the earliest date was good enough for them; it had always been there, so must be right. As to amusement and relaxation these they got at Twyford, quite close by, where they ducked witches in the village pond right up to 1775. One thing in later years rather woke them up, the attempt to cut down "Lowesby" to "Loseby"; this is an indignity which is greatly resented. The place got no bigger until brick and tile making, and afterwards the pottery works, were brought there; these in their turn have passed away, and so the old order is back again.

The Hall, home of the Fowke family since the latter part of the eighteenth century, or rather its former owner, alone has to do with the story of the potworks, which were situated on the banks of a stream running through a far away corner of the park. It is a delightful old house both outside and in, dating probably from late in the seventeenth century, and has been allowed to remain very much in its original state. The grounds were laid out in expensive fashion by a former baronet, whose notions



LOWESBY LOWESBY

NO. II.—MARKS ON LOWESBY WARE

in regard to balance of expenditure and income were magnificent, though unsound, so there is abundance of wood, a lake, and plenty of well-grown shrubs. Naturally hunting traditions are plentiful, amongst them being that connected with the wild Lord Waterford's famous feat,

the *locale* of which is generally stated to be Melton; but incorrectly so, for has not Lowesby Hall in keeping the veritable five-barred gate, duly provided with an engraved plate, setting forth how the Marquis, being temporary tenant of the Hall, one night had the dining table run to the side of the room, and this very gate brought in and set up; how he mounted a favourite hunter outside the "Great Hall" doorway, and rode him through various awkward passages into the dining room: then three or four steps, a little touch of the spur, a catlike jump, and the oft-quoted leap was accomplished. There can have been only just room for man and horse between gate and fireplace.

The Fowkes were originally settled in Staffordshire, and gained position and affluence during the troublous times of the Wars of the Roses, so that by the opening of the sixteenth century they were well-established as country squires. The next century produced the most picturesque personage the family has ever boasted — Gerald Fowke, of Bachacre, co. Staff., younger son of John Fowke, of Brewood, also of Gunston, in the same county. An ardent royalist and a born fighting man, on the breaking out of the civil war he raised a troop for the King at his own expense and, as a consequence, his estate was



NO. III.—LOWESBY TERRA-COTTA BOTTLES

Lowesby and its Pottery



NO. IV.—VASES OF CLASSIC FORM

sequestered by the Parliament. According to the family records, he took part in the battle of Hopton Heath, outside Stafford, at which the Earl of Northampton lost his life, and was afterwards appointed Deputy-Governor of the town. After the death of his king, he (though he seems to have had a wife and three sons living, and had besides lost one of his arms) served with distinction in Bohemia and other parts. A knighthood came into the family in 1779, and about the same time, through the marriage of Sir Thomas Frederick Fowke with Anne Woolaston who inherited Lowesby from her father, that property passed to the Fowke family, and they adopted Leicestershire as their home; a baronetcy was conferred in 1814.

At the time when Napoleon was under orders for St. Helena, bricks and tiles were being made in a sheltered corner of the park, hard by a brook and a hill of clay; it was also known that material of a better quality was obtainable at the other end of the "bank." So, in the thirties, the manufacture of ornamental pottery commenced, and garden pots and vases supplied a connecting link between the bricks and the hand-painted

ware which was shortly afterwards to be taken in hand. Some of these very vases are still standing on the parapet of the terrace on the garden side of the Hall.

To meet anticipated demands, quite a number of men and boys were engaged, besides several designers and artists, including a modeller who got his £2 a week, but the better class of decorative work was done in London under the direction of a Mr. Purden, and London premises, first in King William Street and subsequently in Bond Street, were leased. Besides these, a branch was started at 18, Old Steyne, Brighton, the card of which I am glad to be able to give an illustration of (No. i.). The mark adopted was the fleur-de-lis of the Fowke coat of arms (heraldically, argent on a field, vert) in conjunction with the name "Lowesby," whilst sometimes a pattern number was added. It was in two forms—solid and open, as shown in No. ii. The two stamps seem to have been used indiscriminately, and so afford no sequential evidence; thus of the two bottles in No. xii., one bears the solid and the other the open fleur-de-lis. With the exception of one specimen now at the Victoria and Albert Museum, which was presented to the Museum of



NO. V.—LOWESBY AGATE WARE

Practical Geology by Mr. W. Latham, of Melton Mowbray, and is almost certainly a trial piece, every example I have seen is duly marked.

The first class of ware made appears to have been the narrow-necked vases or bottles shown in No. iii., the ornament on which is of a mixed character—Egyptian, perhaps with a dash of Peruvian and much dotted work, the ground being terra-cotta with black bands. Then came the Greek turn in the form of copies of well-known subjects on vessels of amphora and crater types, red on black (No. iv.). Also

apparently with the view of providing something more distinctly useful in character, small flower pots, mostly decorated with Greek ornaments were turned out.



No. VI.—LOWESBY TERRA-COTTA FLOWER-BASKET

One specimen of agate ware is extant,—a vase-shaped *cache-pot* (No. v.) 15 inches in height, with brown ground striated in black and white; also a terra-cotta flower basket in pressed ware (No. vi.), the classical subjects on which seem to represent the return of

Persephone to earth after her abduction by Pluto. She is seated in a car and attended by *amorini*, the whole composition, aptly enough, symbolising the breaking out of leaf, bud and flower, when winter's rigours have passed.

But all this kind of thing had been better done in factories other than the modest one in the Leicestershire village, and as expectations of satisfactory results, financially, which had led Sir F. Fowke into the venture, scarcely looked like being realized, a new departure was attempted, this time Oriental in

suggestion, though not free from other influences, and it constitutes the most characteristic development of Lowesby work. The new decoration was,



No. VIII.—LOWESBY SNAKES AND BUTTERFLY VASE



No. VII.—LOWESBY LOTUS VASES



No. IX.—LOWESBY LOTUS FLOWER VASE

Lowesby and its Pottery

conventional flowers and foliage in bright enamel colours (Nos. vii. to xii.).

It is likely, all pieces being hand-painted, that the cost of production was considerable, also that the new ware came into existence too late to save the sinking ship—anyhow, the end arrived about 1840. The moulds, in recognition of the amount of money they had cost, were stowed away in the outhouses of the Hall, the works were abandoned, and, as already stated, at the present time no trace of them is to be found. As regards the character of the ware turned out during the factory's limited span of existence, it must be admitted that during much of the time it never got beyond the experimental stage; this is apparent in the illustrations; then again it was produced outside the, ceramically, golden half century which came to an end soon after 1800, and it had to compete with all the fine things which must have existed in bewildering plenty as compared with these latter days.

But, contemplating only the final development, there would seem to be elements of originality and quaintness about it which might have satisfied the public, notwithstanding that Staffordshire potters (notably Spode, who, like the great Josiah, tried pretty well everything) had done something of which this ware might be taken as the development.

The main difficulty in passing judgment upon it now is created by the number of surviving examples being so curiously small. Scarcely anyone knows anything about Lowesby beyond its name, whilst the text-books copy each other in their references to it, or pass it by altogether. There is, however, one distinguished exception, as Mr. Jewitt in his *Ceramic Art of Great Britain* honours it with quite a lengthy notice, some few extracts from which may not be out of place. "In 1835 Sir Fred. Gustavus Fowke commenced some terra cotta works at Lowesby,



No. X.—LOWESBY LOTUS FLOWER VASE



No. XI.—LOWESBY VASE CONVENTIONAL FOLIAGE

Leicestershire, and produced vases of very good character and of remarkably hard and fine body from the clay of the neighbourhood. In colour the terra-cotta was a full rich red, and in some cases the articles were decorated with Etruscan figures and ornaments in black enamel." Also, "The ornamental vases made in different sizes as they came from the kiln, and many of the antique shapes, were beautifully painted and enamelled in London, under Mr. Purden's superintendence."

Considering the difficulties in the way, it is scarcely surprising that till now no serious attempt to exhibit the range and scope of the Lowesby undertaking has ever been made. The British Museum has but one specimen, whilst the Museum of Practical Geology had three, the transfer of which to the Victoria and Albert Museum raised its total to five. Beyond these, after careful enquiry, I can account for forty-two other pieces, most of which are at Lowesby Hall, and that is all. There may be—indeed, there must be—other pieces in existence, and of these I should greatly like to have particulars; but considering that even of the St. Porchaire ware, aristocrat of aristocrats in the pottery kingdom, some sixty-five representative pieces are known, Lowesby, if it deserve distinction in no other way, may venture to claim it by reason of excessive rarity.

On looking through my notes the only special examples other than those already referred to, seem to be the following:—The British Museum specimen is a small dish or saucer of the latest period, which is thus described in Mr. Hobson's admirable catalogue: "R. 5. Saucer dish of black basaltes ware,* painted in enamel colours with growing flowers and butterflies; red edging and two red rings on the back. Mark stamped, a fleur-de-lis

* Should read "of terra-cotta glazed black."

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between the name LOWESBY and the number 5.
About 1835. D. 6.2. in."

Of the Museum of Practical Geology specimens, one, a flower pot, is "ornamented with impressed bands and painted with stars and radiated discs in black and white," and another, in form of a vase, is of "red ware painted in black, so as to leave Greek pattern in red on a black ground" (like the examples in No. iv.). On a figure of a greyhound, in private hands, there is an inscription, "This was made at Lowesby in 1834;" it must, therefore, have been quite of the nature of an essay. To each of my three pieces (Nos. vi. and xi.) a little story attaches. The two bottles were found within one week, during a short visit to London, in localities as far apart as Regent's Park and Westminster, and I have never seen another either before or since. The terra-cotta basket was the result of an advertisement in **THE CONNOISSEUR**, which bore no fruit for eighteen months. At the end of that time one reply

came, which enabled me to make my pair into a trio.

On visiting the village church, I was told how, over the shop door in Bond Street, a representation of the Royal Arms, made of Lowesby clay, used to be displayed, and when the tenancy came to an end it was brought back to the village. By way of finding it a resting place, it was, after being painted black, fixed up in front of the singer's gallery at the west end of the church, and there it remained until the restoration in 1868. Now it has followed the workers, the plant, and the works into oblivion, for where it is no man knoweth. But it is just possible that some day or other a new start may be made at Lowesby, for the clay, both fine and coarse, is still there, plenty of it; the pottery site, as regards situation, leaves nothing to wish for; royalties would certainly not be oppressive, the railway is not far away, and in the winter, when potting is slack, the "meets" within easy distance are many.



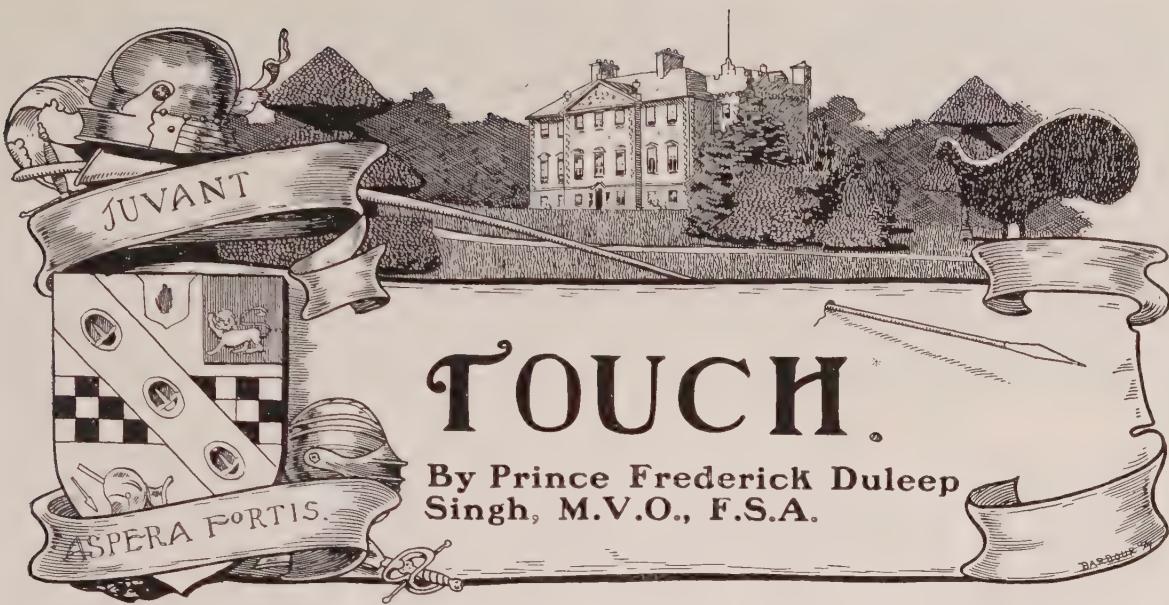
No XII.—LOWESBY LOTUS BOTTLES

[From *The Life and Works of JOHN DOWMAN*,
by DR. G. C. WILLIAMSON. Extra number of
"The Connoisseur."]



HONBLE. MRS. ARBUTHNOT.
BY JOHN DOWMAN.
SIGNED AND DATED 1779

(Collection of E. M. Hodgkins, Esq.)



TOUCH.*

By Prince Frederick Duleep
Singh, M.V.O., F.S.A.

FAR from the ken of *so-called* modern improvements, where comes neither the whistle of the express nor the hoot of the motor horn, and, indeed, more out of the world than if in a remoter part of the Highlands, what wonder is it that Touch should have preserved so many remnants of the past, and should still remain a home of old traditions and of lost causes? Here among the treasures of art are enshrined relics of a loyalty to right rather than might, which are greatly prized by the present laird, Sir Alan Seton-Steuart, who, as is only fitting, holds Touch by direct descent from the ancestor who built the tower—still an integral part of the house—before the days of Bannockburn. The house has undergone many changes, but it has nearly always been a case of addition; very little has ever been destroyed.

As is usual with most really old Scottish houses, the tower was the first thing to be made. Security alone was thought of—those were not the days for luxury or even comfort. Gradually, however, ideas expanded, and to meet the new requirements we find a piece added, probably in the 15th century. Then more was added, again and again, in the 16th and 17th centuries, until finally the stately façade of the

present south front was erected about 1765. What the “auld house” of Touch was like before this, the interesting, if quaintly proportioned, model—happily restored once more to its old home—can testify. And here be it noted that, as in most Scottish houses of the period, the front door is so placed that it can be commanded from the windows at the side, in order that an enemy can be enfiladed when trying to storm the main entrance. The projecting portion containing this front door (over which was the following inscription: “HANC DOMUM AEDIFICAVIT JOHANNES DUREY”†) must have been demolished when the present Georgian front of stone was added. It is built right up against the old south wall and into the angle made by the tower. The latter, with the north side of the house, retain their ancient aspect, and, characteristically, are “harled.” The interior of the house corresponds with the outside. In the older part the rooms are small and low, the staircases spiral, and the walls immensely thick—there are actually *rooms* in the thickness of the wall of two of the tower rooms!—while in the 18th century portion the rooms are high and spacious and typical of their time. The drawing-room is particularly so, and has a



OLD MODEL OF TOUCH

* Pronounced Tooch, the “ch” hard as in “Loch.”

† Probably the same John Durey who built Fyvie Castle, also at one time a Seton place.

plaster ceiling of beautiful and restrained Adam decoration, and a finely-carved mantelpiece. The music (now billiard) room has domed roof with a more ornate design of cartouches with musical instruments, etc.

A feature of the house, both in the older and more modern rooms, is the panelling of Norwegian pitch pine. In the older part Lady Seton-Steuart's boudoir (probably the withdrawing room of the original house), and in the newer the drawing room, dining room, and some of the bed and dressing rooms are panelled from "top to toe" with this wood, which is now of a soft red colour.

Perhaps the most interesting room in the house is

or table diamond, is a medallion of himself in gold; on either side is a rose and a thistle in finely worked gold and enamel, also the letters "C.P." and the motto, "Dum spirat spero." Then, of almost a stronger sentimental interest, there is the little wooden quaigh. Inside it is a slip of paper with this in faded writing: "The Prince drank out of cup in this house, 1745. Touch." What a lot did not this mean to his devoted adherent, and how carefully preserved even now! At the bottom of the quaigh, under a bit of glass, is pasted a little rough contemporary print of the Prince. It was when he was on his way to Edinburgh, intent on making that



RELICS OF PRINCE CHARLIE

that in which Prince Charlie slept. It is low and oblong, not large, but doubtless the best that then existed. Its panelling is painted white, and opposite the windows a large piece of old Chinese hand-painted paper has been let in, replacing the tapestry which now hangs in the hall. Poor heroic and ill-fated Prince, how he must have longed for the comfort of this cosy chamber when hunted like a stag upon mountain and moor! That he did think with pleasure and gratitude of the days spent here the beautiful ring which he presented to his loyal host, when safe from his murderous pursuers, bears witness. Besides a good painting of the Prince and a portrait of the immortal Flora Macdonald, there is an unusually interesting collection of Stuart relics.

I have referred to the ring sent by Prince Charlie after his stay here. It is a real work of art, and, no doubt, of French workmanship. Under a crystal,

gallant if desperate dash for victory and his father's three kingdoms, that he stayed here; but one would opine, too, that he may have slept here once more as he passed north—a saddened and despondent man—because his army order book, recording the brilliant march to Derby, was left here. It is, of course, possible that it was Lord George Murray who was here and left the book, while his commander-in-chief was at Bannockburn making the acquaintance of the lady who was afterwards to influence so many years of his life. This little MS. order book is of the most entralling interest; not so much for the information it gives, but just because it is a daily record of the expedition. Nothing conveys to one so vividly that impetuous attempt to regain a birthright as a glance through this book. One, perhaps, hardly realised before how quickly it all took place. On October 31st the little army set out from Edinburgh. On

November 18th Carlisle had fallen, and on December 4th that furthest goal southwards—Derby—was reached. By the 25th of the same month they were, alas! back in Glasgow, and January 5th finds them at Bannockburn, Lord George Murray being then stationed at the house of one Mr. Forster.

Some of the orders are curious, throwing a sidelight on the campaign, and there does not seem to have been a great deal of military discipline, even among officers. "Orders of the 10th to ye eleventh Oct^r 1745" open with the password and countersign of "P James and Montrose" and a command for the Major of each Regiment or some other officer to attend daily at "His R.H. Quarters to receive orders." It is the frequency with which this order is repeated, and the lack of compliance with it so often commented upon, which



PART OF THE SET OF DRESDEN CHINA GIVEN BY THE EARL MARISCHAL

gives one the impression of a want of discipline, although the actual orders are, themselves, far from lenient. For instance, any man found half a mile or more from camp, without a written permit from his superior officer, is to be treated as a deserter.

That the men were neither well armed nor well clad one gathers from an order of "My Lord Ogilvy, Colonel," which says that all the officers of his regiment are to get themselves "targets" (shields) from the armourer in Edinburgh, and that every Captain is to give a list of the shoes needed in his Company.

Then comes a sad interlude. On Oct. 16th, one Robert Monro, and on the 17th, Daniel Smith were executed. Poor fellows! what was their crime? "Daniel Smith" sounds Saxon and Lowland; but Robert Monro was doubtless a Highlander, and, maybe, he began to find things different to what he had expected, and so, taking the law into his own hands, set off for that far-away home he was never to see again. These, I think, are the only names recorded, thus disgraced. On the 18th occurs again the complaint about non-attention to orders, with the significant comment that "His R.H. will not forget those that are exact, as he will not forget those that neglect their duty." Over and again one sees how considerate the Prince was for his father's subjects, whether rebel or liege man, and one cannot but compare his conduct with the heartless and brutal behaviour of the Hanoverian troops when they



HARPSICHORD LACQUERED AND PAINTED, 1636

devastated the Highlands. Theirs were indeed "methods of barbarism"! On October 25th strict injunctions are given that "the Bakers should not be molested nor no wrong done them"; again, when on the march, on November 4th, "it is forbid above all things to shoot sheep, hens . . . or break open the country people's houses," &c., &c. The officers, also, are ordered to have an eye to the men's behaviour and to see that they do not pillage. On the 21st, after leaving Carlisle, an order is given "to take care to commit no abuse," and, "to pay (for) everything." And, once more, when back in Glasgow there is the command that "disorders are to be prevented, and all succour given to ye inhabitants, and H.R.H. forbids absolutely that an officer or private man shall seize upon horse or arms without a particular order signed by Mr. Murray."*

But to return to the march itself; everything is carried before them by these gallant Royalists, and Carlisle has been taken by November 18th. The baggage is left there and it is "absolutely forbid to suffer any women to follow."

All the same one gathers that some of the lassies *do* follow. There seems to have been great competition for the honour of carrying the Royal Standard, and the regiments take it in turn to do so. On the 27th H.R.H. is at loyal Manchester, and we observe that the Life Guards are to go to "Sir . . . 's house." Who was this faithful Baronet (or Knight)? On the march to "Altringham," a curious note is here, to the effect that if it does not rain in the night the army is to cross the "Mersey" by the fords, but that still the cross-ford bridge is to be repaired, for the good of the country and that "General Wade may pass more diligently with his Army." On

the 4th December Derby is reached, and here the password and countersign are "James and London." It is pathetic to think of the enthusiasm which caused these words to be adopted and to realise how near to their journey's end they felt. Prince Charlie was right as events proved; he was all for pressing on. It might have meant defeat; but a defeat at the very gates of London would have been no worse than the awful disaster of Culloden. Even

as it was the Hanoverian Elector contemplated flight, and the smug citizens and bankers of London were already growing alarmed at the idea of the "wild Highland hordes" pouring in upon them and sacking the city. There can be nothing but honour for those who carried arms and braved all for the cause: but those who dabbled in a sentimental loyalty while secure in counting-house or manor — as did many of George's "faithful lieges" — are indeed beneath contempt. It was these intriguers who were the cause of all the trouble; had Prince Charlie not received assurance of help he would never have made



GEORGE, FIFTH EARL OF WINTOUN, AS A YOUNG MAN

the perilous attempt. Well, it was not to be; less heroic councils prevailed, and that melancholy march back began. By the 9th they have reached Manchester (where "St. Taffy and Wales" are the passwords); at Preston on the 12th the order is "the army marches to-morrow exactly at 4 of the clock, with candle or flambeau light"; at Carlisle the sick are left, only to become later the prey of the Butcher's army. And so the border is crossed. At Moffat on the 22nd it is "recommended" that all should attend Divine Service "at the ringing of the bell." But the dream is now passed, and the men are evidently as disheartened as before they were jubilant. "Tis sad to read the warning to stragglers that they "lag at their own hazard," the country being full of Militia; and

* Murray of Broughton, the traitor, I suppose.

later that "it is expected that the order of march will be better observed than it was to-day." But, to the very end, the Prince's consideration and thoughtfulness for villagers and townsfolk is most notable. Would the horror of the post-Culloden days have been mitigated, one wonders, if this little book had happened to fall into the hands of that arch-fiend the "Butcher" Duke? Surely, if so, for very shame he must have paused before carrying out his brutal scheme of rapine and extermination.

from Prince Charlie himself, there are at Touch many interesting old letters. Hugh Seton corresponded regularly with the Royal Family, and there are many letters from the Queen (*née* Louise of Stolberg). In one of these she calls him "un des meilleurs amis de la famille royale." Hugh Seton wrote on rather a delicate matter. Being related to Clementina Walkinshaw through the Pattersons, of Bannockburn, he evidently tried to induce Prince Charlie to receive and acknowledge Charlotte as his daughter, and also



DRAWING ROOM, TOUCH

After staying at Glasgow for some time the army is split up into two, and the last order in the book is dated from Bannockburn, on January 5th, 1746.

To turn to a more cheerful reminiscence of the bonny Prince, let me mention the silver brooch which once belonged to him and is preserved here. There is also a small tortoiseshell snuff-box with a copper lid which came to the Macdonalds, of Staffa (which family Sir Alan Seton-Steuart represents). It has a very authentic history, having been given by the Prince to Donald McRae "for his fidelity and services," and from him handed down by various wills and bequests to its present owner. Although none are

to receive her at Court. As is well known, Prince Charlie did acknowledge her, and grew very fond of her in his old age. Besides all these treasures, there are also the actual linen sheets and napkin used by Prince Charlie when he stayed here. The napkin is large, but has no special pattern; but the letters "K.C." are marked on it in ink. Of other Stuart relics is a superb oval snuff-box of gold, presented by King James III. and VIII., whose miniature is enamelled inside. The decoration is, if one may use the term, in Italian Louis XV. style, and three different colours of the precious metal are used in the work, as well as some fine diamonds. A somewhat

similar box, but not of Jacobite interest, I will mention here. It is also of gold, rectangular, and contains a miniature of the Duke of Mecklenburg of the period. On the outside the workmanship is very rich, and consists of cupids chiselled out into high relief, supporting the terrestrial globe with festoons of roses, etc.



MISS FARREN BY ZOFFANY

There is one other object connected with the Royal Family of Scotland, and that is a white bed quilt said to have been worked by the hand of the unfortunate Queen Mary herself.

Beside that used by the Prince some other interesting old table linen remains in the house. A set of damask napkins woven with the royal arms *must* have some history, but strange to say none survives. These are very large, 33 in. by 43 in., and of exceedingly fine texture. Some have the date 1714,

and along the top is woven "Fear God and honour the Sovereign." The centre is taken up by a shield which, in Scottish fashion, has the arms of *Scotland* first and fourth, *England* second, and *Ireland* third. It is surrounded by the Garter and the other insignia of the order. Beneath there is to the right a thistle, to the left a branch of roses, and on these badges stand the supporters, a unicorn and a lion, both crowned and holding standards. Above on the helmet is the crest of *Scotland* with the Scottish motto, "Defense," over its head, while along the bottom is the English motto, "Dieu et mon Droit." Besides these napkins there is also some very early linen woven with Biblical and mythological subjects, and a very fine set similar in size to the royal napkins which belonged to George (Seton) fifth Earl of Wintoun. Along the top of these is woven: "Insignia Georgii IX. de Seton Comitis de Wintoun Domini de Seton 1712," and at the bottom, "John Ochiltree weaver in Edinburgh 1712." In each corner are four crescents intertwined, two with an earl's coronet over them and two with an imperial crown, each having the (for him) appropriate motto, "In prosperity benevolence, in adversity patience," around them. In the centre is the full heraldic achievement of the Earls of Wintoun.

The Earl of Wintoun was not the only exiled adherent of the House of Stuart who kept up communication with the loyal coterie at Touch. The Earl Marischal and his brother, the Marshal Keith, were among the number. The Earl Marischal sent a gift to his friend here of the finest Dresden china to be procured. It is evident that the Seton of Touch, when writing to thank him, said that it would only be used on special occasions, because a letter from the Earl is extant saying that as his first present is thought to be too good, he is sending a second one which he hopes will always be used. And lucky it was that he did so, for while the "best" service remains intact in the safe shelter of a cabinet, not one single piece of the less precious set is now known to exist!

This house is rich in china of all sorts, but especially so in armorial services. One of these has a gorgeous design in orange, while another has the gold ground and Chinese figures, which one does not

usually associate with armorial china. Another fine service is of cream-coloured Wedgwood, and is ornamented with thistles. Each piece has a different Scotch weapon, such as claymore, dirk, axe, target and pistol painted on it. Amongst the silver here are two seventeenth century leather tankards with silver rims, bearing Edinburgh marks, and two beautiful gilt communion cups of Renaissance design. The latter, which are about 13 in. in height, are stamped with (1) the castle for Edinburgh, (2) the letters I.L. for John Lindsay, deacon of the Edinburgh Goldsmiths, 1617-19, and (3) the letter G for George Craufurd, jun., the maker, who was a goldsmith of the same city at that date. Round the rim of each chalice are inscribed the words "Tranent Kirk." The upper half of the bowl is engraved with scroll work and roses, and the lower with round-headed arches. The stem is purely Renaissance, having projecting brackets and heads, with grotesques below, then brackets again, which terminate in a rosette.

Before proceeding to the portraits and family history, one particular *objet d'art* must be noted: the magnificent old harpsichord. The exterior is of black and gold lacquer, and I must confess that I had no idea that lacquer was used so early (it is dated 1636) on European furniture. The instrument is of the usual shape, and the slim Jacobean legs are braced together with cross-bars. There are four stops and two keyboards, and above them is this inscription: "Johannes Rucker me fecit Antwerpiae 1636." The inside is decorated in red lacquer, and the sound-board is very delicately ornamented with flowers; but the crown of all is the painting inside the lid. When raised this shows a gorgeous scene with peacocks, doves, pheasants, etc., much after the style of Hondekoeter. It is a real museum piece.

The earliest portraits are those of Setons, and of

Steuarts of Allanton and Coltness. The latter are mostly rather dour Covenanter-looking people of the 17th century. In the hall are two full-length portraits, *temp.* Queen Anne, of Sir James Steuart, Lord Advocate, and his wife, well painted, by Sir John de Medina, an artist little known out of Scotland, but accounted a good painter in his time. The next,



MRS. STEUART, AFTERWARDS LADY STEUART

BY D. MARTIN

perhaps, in order of date, and one of the most beautiful in the whole Collection, is that of George, 5th and last Earl of Wintoun, in armour, as a young man. The painting of the face and hands is exquisite, and the colouring of the whole could not possibly be better. Strangely enough the artist is unknown, but I am inclined to attribute it to Rigaud, or another of the best French artists of that day. The Earl of Wintoun was the head of the Setons, and owner of the linen previously described. He was a staunch Royalist; his estates were confiscated and he was

condemned to death after the '15; but luckily he succeeded in escaping from the Tower, and eventually died at Rome in 1749, aged about 71 years. The Earl Marischal and his brother The Marshal Keith (a Marshal under Frederick the Great) are both represented, as is also a pleasing little lady connected with them, who is depicted in Eastern dress with a kitten in her arms. She is called Mademoiselle Emettè, and was a little captive Turkish child, rescued by the Marshal at the sack of Oczakow, and adopted and educated by his brother the Earl Marischal, who made a will in her favour in 1741. Some years afterwards she married M. de Froment, but the marriage was not a happy one, and they were soon separated. She then returned to the Earl Marischal, and remained with him, at Potsdam, until his death. In the drawing - room

—as was the last picture—on the north wall, is a superb full-length portrait by Zoffany, his *chef d'œuvre*, I should say. Both in design and colouring it is worthy of a greater master, and in every respect it is a very remarkable picture. It represents Miss Farren, the actress. She is dressed in white satin, with jewels at the wrists and at the opening of the bodice, and a gold embroidered sash round the waist, her right hand, with elbow resting on a pedestal, holding a gauze veil away from the head.

The story goes that she was wooed at the same time by Mr. Archibald Seton (who never married)

and by the Earl of Derby. She chose the latter, and sent this charming memento of herself to the unsuccessful rival. In this room also is a very graceful portrait of Miss Seton, the heiress of Touch, but painted at Allanton after her marriage with Sir Henry Steuart, as is evinced by the view of that house in the background. It is by David Martin, the first artist

who helped and encouraged Raeburn. There are in this house a good many examples of the work of Martin, a very pleasing, and, to *English* folk, little known painter. Over the door is a very charming pastel of an unknown lady in blue. One of the finest pictures in the house is also in this room, the powerful portrait of Lady Seton - Steuart, by Raeburn. The dress is white, but a splendid colour effect is obtained by the crimson cloak lined with a tawny yellow. On either side of this hang



PASTEL OF AN UNKNOWN LADY

the portraits of two dear old ladies in black with lace caps, by an artist of the name of Seton. These old-world dames are Mrs. Walkinshaw, of Barrowfield, and Mrs. Charles Smith, of Skeoch, sisters of Sir Hugh Patterson, of Bannockburn, and together with him they are reputed to have danced a reel at the respective and respectable ages of 92, 94, and 96! The brother and Mr. Charles Smith, both by Sir Joshua Reynolds, hang in the dining room. In the dining room, besides the two Sir Joshuas already spoken of, is a typical Raeburn of Sir Henry Steuart, and an interesting one of the Earl of Wintoun



LADY SETON-STEUART

BY RAEBURN

as an old man painted at Rome the year he died. He wears a scarlet coat with body armour beneath, and carries a baton. It is signed "C. Alexander Pinxit Romæ." There is also a good modern portrait of Sir Alan Seton-Steuart by Sir George Reid, and finally there is a picture of that good old Jacobite, Mr. Stirling of Keir. He, with four other Scottish

lairds, including him of *Touch*, was arrested in 1712 for publicly drinking to the King "over the Water." His servant perjured himself to prove an alibi, and when asked how he could commit such a heinous sin, he replied:—"I would sooner trust my soul to God than my master's body to the D—d Whigs."

The family tree is very beautifully and elaborately



DINING ROOM, SHOWING FAMILY PORTRAITS BY RAEBURN AND OTHERS

illumined on vellum. It is of the time of Mary Stuart, and is made even more interesting by the four miniature portraits of George Lord Seton with his wife Isabella (Hamilton), and Robert Lord Seton (who eventually became first Earl of Wintoun), with his wife Margaret (Montgomery). It bears the following inscription on scrolls at the top, "Sic viréo ramis custode Leone 1585." The little array of early kings and knights, the farthest-off progenitors of the family, standing along the bottom, is quaint. This is the pedigree of the Setons. To give the descent of the Steuarts, the Macdonalds, and all the other families through which this ancient estate has passed, until it has come—without a break, if through many heiresses—to its present owner, would take up more space than can be given here. Suffice it to say that in the thirteenth century Touch was the property of the Frasers, and from them was called Touch Fraser or "Tulchfressal." It passed by marriage from them to the Hays, and from the Hays to the Setons. Alexander Seton, 1st Earl of Huntley, married, as his second wife, Egidia, daughter of John Hay of Tullibody and Touch, and thus became possessed of the latter, though his son eventually succeeded to both properties. This was about 1450.

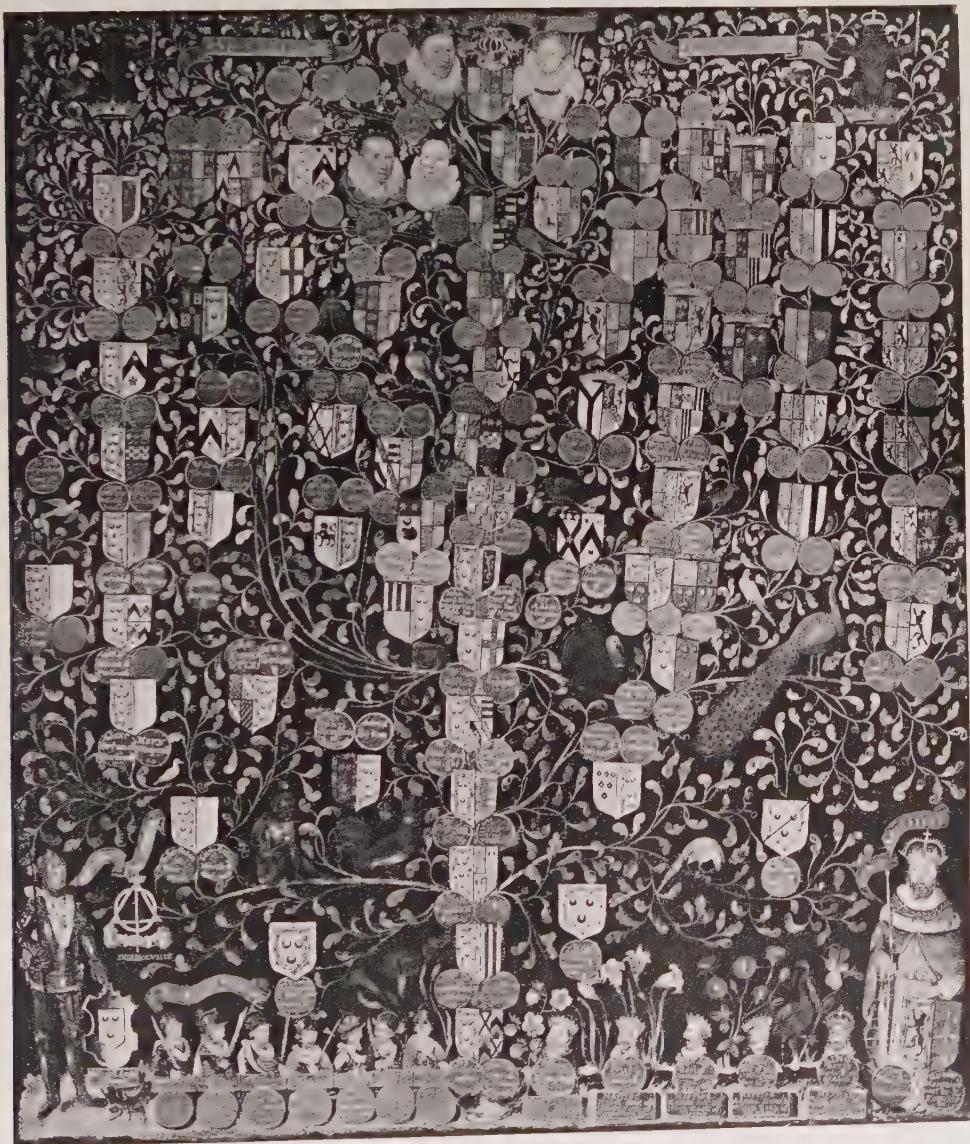
From that date until the death of James Seton of Touch—the last male of this branch of the Setons—in 1742, there was no break in the chain. His sister Elizabeth inherited from him and held Touch during the troublous times of the '45. She was then a widow, having married Hugh, eldest son of Sir Hugh Patterson of Bannockburn, by whom she had had no issue; but in that same year (1745) she took as her second husband Hugh, only son of Charles Smith of Skeoch (whose mother was one of the old ladies of the reel anecdote). He changed his name to Seton, and became a great agriculturist and improver of his lands. Their children were (1) Charles—doubtless named after the Prince—who died young; (2) Archibald (the unhappy lover of Miss Farren), who inherited, but died unmarried in 1808, having spent much of his life and held high posts in India, and, with another daughter who left no descendants; (3) Liliias, who in 1787 married Henry Steuart of Allanton, and succeeded to Touch on the death of her brother. The only surviving child of this marriage was Elizabeth Margaret, born in 1790, and the eventual heiress of Touch. In 1812 she married Reginald Macdonald of Staffa, son of Colin Macdonald of Boisdale, that stout Jacobite, and her

Touch

father having been created a Baronet in 1815, with special remainder to his son-in-law, he (Reginald Macdonald) subsequently became the second Baronet and took the name of Seton-Steuart. Since then the estate has descended regularly to its present owner.

Sir Alan Seton-Steuart holds the ancient and honourable office of Hereditary Armour-bearer and Esquire of the body to the King in Scotland. The last time this privilege was exercised was in 1903. This post is very ancient. The first Sir Alexander

Seton of Touch held it, and he is described as such in a charter under the great seal of 1488. He died with his royal master on the fatal field of Flodden in 1513. King Charles II. confirmed James Seton in the office in 1651, he and his father before him having been staunch Royalists. After the Restoration a salary of £300 per annum was added, but when the office was again confirmed in 1663 the salary was reduced to £200 ! Now, however, only the honourable and picturesque hereditary service itself remains.



SETON FAMILY TREE ON VELLUM, 1585



THERE are certain manifestations of artistic activity that are historically more important even than historical documents, and which communicate to us, not so much some scattered thoughts of the past, as the intimate essence of its entire thought. Among these living voices of a distant age, which—to use a happy phrase of Barbey d'Aurevilly's—suggest to us true *sensations d'histoire*, few, surely, are more suggestive than fans, which easily bring back to us the

tastes, the customs, the tendencies and the aspirations of past centuries, of which they form a faithful mirror. The gallant and proud eighteenth century, with its religious weakness and pagan enthusiasm, appears living and completely, with all its magnificent contrasts, in certain collections of fans which are, as it were, so many open pages of the book of history.

The small and fragile instrument of feminine grace has a soul ever ready to respond to him who knows



EIGHTEENTH CENTURY FAN



EIGHTEENTH CENTURY FAN

how to question it, and its teaching may be of very real value.

Among the Italian collections of old painted fans, one of the most interesting is unquestionably that of the Queen Mother of Italy, a passionate collector of old instruments and of old fans. The collection of the latter comprises some of the most interesting and curious specimens from among the enormous number of French fans that have come down to us from the eighteenth century—the century that may with good reason be considered as the century of the fan ; it is in French work of this period that the collection

Another fan of pure eighteenth century workmanship is richly decorated with borders of little pearls and spangles, and shows three love-scenes of humorous character in shaped panels. In the centre three elegant ladies and a young man are occupied in disarming and blindfolding Cupid ; in one of the side panels a girl kneels in adoration before an image of Cupid ; whilst in the other two children, a boy and a girl, watch two billing doves.

Equally valuable and interesting is another fan, representing a pastoral scene which is derived directly



MODERN LACE FAN

scores its greatest triumphs—the century which in France found its most complete and perfect expression in politics, in letters, in art, in manners, and which produced the most graceful and delightful examples of artistic fans.

One of the most noteworthy pieces in Queen Margherita's collection is an admirable eighteenth century fan with Chinese sticks, and with a representation of a wedding procession. It is one of the most charming examples of French fans, and one of the most valuable records of a distant age to which the modern mind looks back with a sense akin to home-sickness. The scene, which is subdivided with rare skill, shows in the centre the principal subject, whilst on one side a goat-herd is seen guarding his flock, and on the other some peasant boys merrily dancing to the tune of two violins.

from a painting by Watteau or Fragonard—a scene full of profound grace, and among the most significant compositions of this sentimental and voluptuous century. It is like a distant echo of the famous *Embarcation for the Island of Cythera*.

Among the modern fans of the collection several splendid examples of lace fans should be mentioned, notably one with painted flowers and cupids—a truly exquisite work, the fanciful creation of an artist with refined taste. Two other examples are here reproduced, one representing a *fête champêtre*, the other a mythological scene—the Gods of Olympus welcoming Psyche.

Few works of art give, like some of these fans, so exact and living a picture of the distant age that sometimes seems such a living reality to our spirit. The subtle epicureanism of a century not yet well



EIGHTEENTH CENTURY FAN



MODERN PAINTED FAN

The Connoisseur

understood, that loved sinuous, capricious, rich and unsymmetric forms, that searched for tender, evanescent colours, and that in all and everything avoided violent sensations ; a century that recalled the Olympian goddesses to brighten the refined sweetness of its intimate and joyous life is reflected in the fans of the eighteenth century, as it is in the songs of Rolli, the plays of Metastasio, the flowing tunes of Pergolesi and Tomelli. At no other period than in the gallant and festive eighteenth century were literature and music, painting, sculpture, and the minor arts in such complete accord with life and with the human spirit.

Just as the sixteenth century had been Italian even outside Italy, so the eighteenth century became entirely French even in Italy. France imposed upon the whole of Italy her tastes and her preferences in the customs of life, as well as in the forms of art. Are the fans of the beautiful royal collection, which are so directly derived from French art, the work of French masters or of Italian imitators ? They are probably of Piedmontese origin—a district which in customs and affinity was almost French in the eighteenth century, so that, even if they were executed in Italy by Italian ladies, they may yet be considered as wholly the works of French artists.



MODERN PAINTED FAN



Old Books

Illustrated Books

By H. Selfe Bennett

WHEN, in days of yore, a select and book-loving public was informed on the title-page of some newly issued work that it contained "notes and illustrations," it was by no means to be assumed as a necessity that the writer or publisher had summoned artistic aid to add to the number of his readers, or to the price paid by the purchasers, such notice being merely an intimation that the bulk of the letterpress had been increased by sundry explanatory references, which were usually placed at the end of the volume.

What we now understand by an illustrated book was, in those remote times, one that was quaintly styled as "adorned with cuts," such ornaments being often of the roughest description. Since then, however, we and the times have changed. Nowadays a sated public, wearied by the endless making of books, requires the appetite to be stimulated, and interest to be aroused, by "bold advertisement" of every kind, wherein display of colour often forms a very prominent part, and some artistic merit is essential. Modern processes and improved facilities for printing in colours have certainly added an attraction to books, and thereby appreciably increased the desire of possession on the part of their lovers.

Whether, in our days of prolific illustrated book production, the economic law holds good that it is the demand that creates the supply, or *vice versa*, we

cannot here stay to consider, but merely note the obvious facts. The greater number of these picture-books may be divided into two main classes, viz., (1) those, like the Pictorial Alphabet of our infancy, where the drawing of an "Archer bold" capitally exemplifies the letter "A," and (2) those which appeal to "children of a larger growth," where the letterpress has evidently been written up to the picture, which thus forms the first consideration; in this latter case, the author becomes subordinate to the artist, whereas in the former kind this position is reversed. Now there is both old and good authority for the belief that matters which have been subjected to observant eyes make a deeper impression on the mind than those which are transmitted through our ears.

The brain takes, as it were, a more permanent photograph by means of sight than by hearing. Seeing is believing with most people, whether children or grown-ups, especially amongst the spiritually-minded, whereas believing all we are told or read is altogether a different matter. We all are able to recollect the illustrations to the stories of Jack the Giant Killer, Hop-o'-me-Thumb, or Jack and the Bean-Stalk, whereas we could not trust ourselves accurately to quote the written narrative as it was told to us; thus the *Book of Martyrs* or the *Pilgrim's*



Thos. Stothard pinx.

THE ALARM

Jos. Strutt sculp.

"PILGRIM'S PROGRESS"

Progress of our early reading, lives in our memories far more by the realistic pictures which accompanied the editions provided for youthful delectation, than by the history described in the letterpress. This was so much the case, that where the primary object of the book was more to instruct than to amuse, the accompanying pictures might be regarded as having served the purpose of the luscious jam, which successfully concealed otherwise nauseous doses of mental physic.

Pictorial language of any kind (whether of nations or individuals) is essentially primary and elementary, but when letters took the place of pictures, the draughtsman and scribe, originally one and the same person, became differentiated, and occupied two separate spheres. It was not, however, until a much later stage of development, that the services of the artist were called upon either to heighten the interest or to exemplify the meaning of the writer.

The history of book-illustration is in a sense the chronology of literature; so that as it is possible for the naturalist to complete the structure of the skeleton from a single bone, even so the period of the writing or printing can be divined by the character of its illustration. The days of elaborate detail, of initial letters, with miniature painting on ancient MSS., gave place, on the introduction of printing from wooden blocks, to those when designs were drawn and graven on similar blocks to the letters. The wood-cut thus introduced held pride of place, which it retained long after metal type-founding came into vogue, and even survived the competition of copper or steel engraving; all such methods, however, involved the expenditure of so much labour, even when electrotyping and lithography were employed, that it was inevitable in these days that some speedier mode of production should prevail; whence arose the modern photographic and other processes, whereat some scoffers do not hesitate to declare their opinion

that the last stage of illustrative art is worse than the first. Such views are, however, too cynically pessimistic to be worthy of adoption whilst there is such a plethora of effort in the shape of handsome books with beautiful illustrations, exhibiting not only high-class modern work, but also reproductions of the best standards set up by the Old Masters.

In recent years, moreover, we have witnessed a resurrection of a lost art, which seemed at one time to have been both dead and buried in oblivion—namely, the colour-printing of the latter end of the eighteenth century—an art which has now been recovered and revived so successfully, that at one time, and that not so long ago, expert print-sellers were themselves actually deceived by modern reproductions of the stippled plates



by Bartolozzi, after Angelica Kauffman and others, the original impressions of which had realised big prices in the auction rooms. There have been cases within our own knowledge, where prints from *THE CONNOISSEUR* itself, after having been glazed and framed in old pear-tree frames, have received this compliment of being taken for originals, and have been palmed off by unscrupulous dealers upon innocent buyers.

Returning, however, to the stricter limits of our subject—book illustration—it is, we think, apparent that the sobriety of black and white is rapidly being displaced in public favour by the restoration of a brighter and more cheerful decoration, resembling that which was employed in MSS. days, before the advent of the printing-press. There is one difference, however, in that the effect of the brilliant blues and reds of the illuminated parchments is not now intensified by a ground of gold leaf; nevertheless, even this distinction would be lost, if some of the modern pictures were removed from the books they adorn and mounted in gilt.

If it be the duty of an archdeacon “to exercise archidiaconal functions,” it most certainly behoves an

illustrator to illustrate the writer of the book, and thereby help the reader fully to appreciate the text before him. Now unless the artist achieves success in this object, the result must needs be that a certain sense of irritation at attempted imposition is left in the mind of the reader and purchaser, especially in the case of descriptive or educational works. On the other hand, the assistance rendered to both author and student, by good maps, plans and plates, adds intensely to the ease and pleasure of perusal, whilst the imperfection or complete lack of such aids often interferes with full comprehension and enjoyment by the reader. What defence, then, can be made for Barabbas, the publisher, when for the sake of economy, he makes use of old plates which he happens to have in stock, or declines to supply the new and necessary ones.

With a few exceptions it may be dogmatically affirmed that no completely illustrated book has as yet been issued from the press, although many such can be found in the possession of the ardent "Grangeriser" with a well-lined purse. Grammont and Gronow, Pepys and Boswell, still await a perfect *Edition de luxe*, richly adorned throughout, not only by numerous portraits, but with appropriate scenes and views; yet even if the choicest examples of the extra-illustrator were permissibly reproduced, the cost thereof would be altogether prohibitive and the outlay unremunerative. Still such things are, for we ourselves have seen and handled a copy of Croker's *Boswell*, enlarged to fifteen volumes by the insertion of no less than 1,500 extra plates. This is indeed "a pretty copy," arrayed in all its glory of full crimson morocco gilt, and its fortunate owner cannot but feel an extra joy in possession, with the reflection that it is unique, for no one else can show its parallel. We could dilate upon the attraction of this fascinating "hobby" (some reference thereto being strictly pertinent to our subject), but we spare our readers.

What a boon and a blessing to men, whether artists, authors or readers, the illustration of books has proved! Where the picture thoroughly fits the word, what a perfect consummation is attained! Martin and Milton, Stothard and Bunyan, Doré and Don Quixote, Leech and Jorrocks, Tenniel and Alice, testify to many happy marriages of this sort, so that what has thus been joined together can never now be put asunder.

There are indeed many works, especially those of fiction, in which author and artist are so inalienably associated, that the thought of one without the other is almost impossible. Dickens and Phiz, Ainsworth and G. Cruikshank, Thackeray and Doyle, Trollope and Millais, are thus indissolubly united to the end of time.

It is only in comparatively rare cases that polygamy in this kind has been practised, and the author has been permitted in Mormon-fashion to indulge in several artistic wives; as in the notable instance of Goldsmith and his Vicar; the tale of which has been delightfully told by Austin Dobson in his introduction to the edition, so charmingly "presented" by Messrs. Macmillan and Hugh Thomson.

Many of the classics of English literature (Shakespeare's plays to wit) have of course been illustrated by divers artists at various periods, and will, doubtless, often again afford scope for fanciful interpretation by line and brush; there is no monopoly in art. Yet it is unlikely that any future enthusiast will emulate Boydell's noble effort to prove to the Little Englanders of his day that Britain was great in her artists, as well as in her seamen and soldiers; an essay that encouraged native art, but ended in pecuniary disaster to the proprietor of the Shakespeare gallery and publisher of the noble folio edition of the Works. What has become of the hundred and odd oil paintings by the chief exponents of British art in the Augustan



FROM "THE VICAR OF WAKEFIELD"
BY HUGH THOMSON (MACMILLAN AND CO., LTD.)

The Connoisseur

days of the Royal Academy? To re-collect these noble examples of Reynolds, Romney, Northcote, Stothard, Hamilton, Smirke, and the rest, were indeed a quest worthy of the wealthiest connoisseur, who might thus immortalise his name by presenting them to the nation that gave them birth.

We have dealt thus at length upon Boydell's *Shakespeare*, not only because it is probably the *summum opus* of illustration, but because it furnishes proof that at one time in our history it was not thought beneath the dignity of the best known painters to become illustrators.

Time and space fail us for dealing with the numerous works with illustrations in colour, the Sporting Books, Fashion Plates, etc., issued before the present times of process printing. The plates in these were laboriously coloured by hand, and there is a marked difference in artistic merit between the earlier and later editions of such books, illustrated by Alken, Cruikshank and Leech. The superior value of first issues, in the eyes of the collector, is therefore fully justified.

The following letter, written by Dr. Johnson to

Mr. Barnard (librarian to King George III. at Buckingham House), who was proceeding to the continent with a view to adding to the library, is worthy of being reprinted here, being strictly germane to our subject. It also serves to "illustrate" the use of the word "sculpture" in a sense which is certainly strange and antique to the present generation.

"Topography or local history prevails much in many parts of the continent. I have been told that scarcely a village of Italy wants its historian. These books may be generally neglected, but some will deserve attention by the celebrity of the place, the eminence of the author, or the beauty of the sculpture. Sculpture has always been more cultivated among other nations than among us. The old art of cutting in wood, which decorated the books of ancient impression, was never carried here to any excellence; and the practice of engraving on copper, which succeeded, has never been much employed among us in adorning books. The old books with wooden cuts are to be diligently sought; the designs were often made by great masters, and the prints are such as cannot be made by any artist nowadays."



REV. W. PETERS

"MERRY WIVES OF WINDSOR," ACT 2, SC. 1.

BOYDELL'S SHAKESPEARE



16 costume of a lady
in the reign of Queen
Elizabeth 1558-1603
Illustrated 1904



1904



16 costume of a man
in the reign of Queen
Elizabeth 1558-1603
Illustrated 1904





English Costume

Part VII.

By Dion Clayton Calthrop

(*Mr. Pownall is responsible for the decorations accompanying the coloured design.*)

COSTUME OF THE MEN IN THE REIGN OF QUEEN ELIZABETH. (1558 TO 1603.)

ELIZABETHAN costume is familiar to all of us. The ruff, the stuffed breeches, the short cloak, all of them are easy to remember, and are constantly being presented to us in the theatre in Elizabethan plays. Now many people have never seen an Elizabethan play, but nearly everyone has seen a Harlequinade.

Here remains, without reason, the exaggerated dandy costume of the Elizabethan courtier; clown is always in a doublet puffed and sewn with many coloured devices, in trunk hose covered with frills, in clocked and quirped stockings, in ruff without starch, and in embroidered shoes. Pantaloone is in what were known then as Venetian breeches reaching to the garter place of the leg; he wears high-heeled shoes and ruffs at his neck and wrists; his doublet and breeches are slashed and puffed, and his wig is an exaggeration of the dandified manner of the time. Harlequin is now dressed in the costume of an earlier date, and his character has been changed. He was once the rogue of

the little play, a rogue who was so neat and speedy in his affairs that he always escaped the watch—who remains for us in the policeman.

The spangles and diamond patterns in harlequin's dress are really to represent the much patched and mended suit of the rogue, mended so often that of the original suit nothing remains.

Columbine was, in the old play, his wife, and was also dressed in rags and patches—now she dances in an extraordinary early Victorian dress.

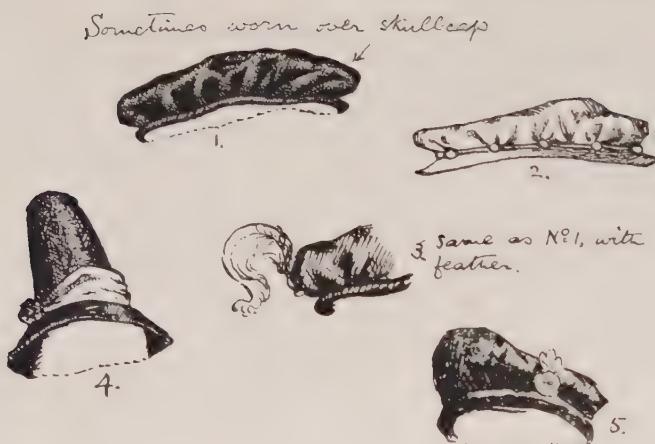
Why these clothes should have remained so long in this way is a puzzle; why, indeed, the Harlequinade has remained at all is a mystery, but—it does remain, and in it we may see one of the few remnants of Elizabethan days in the way of dress.

Another dress still in use is the alderman's cloak and chain; these are as they were in the times of Henry VIII. and of Elizabeth. And yet another dress, well known to us, a remnant of this time, is weekly to be seen on the cover of "Punch," where that historical personage sits in his peascod-bellied doublet, ruffs at his throat and wrists.

It is difficult to know how to treat such a subject simply and yet comprehensively, for the many changes of fashion



FROM "THE BOOKE OF FAULCONRIE," 1575



through the reign make it impossible to give the complete history of either men's or women's clothes, nor is it necessary.

Given a few main shapes the variations are matters of fancy, and any fancy on the lines I shall set down is permissible.

Let us start with the good men's hats. The hat most commonly in use was—to put it quite simply—a bag with a brim. About the neck of the bag might be worn a scarf, a ribbon, a twist of gold thread, or a jewelled band of metal. One might stick a feather or two into this band or place in it a brooch or enamel portrait. The hat can be made of cloth, worsted, velvet, or any material.

Then we have the *crowned hat* with a large brim, and it is impossible to give the varieties of this hat, for anything from beaver to wool material, anything

from a peaked high crown to a squat crown, from a curved brim to a straight, a stiff brim or a loose brim, was in common use.

The countryman's hat was of the same shape as it had been in the reign of Henry VII.—a round cap with an upturned brim buttoned back into the hat.

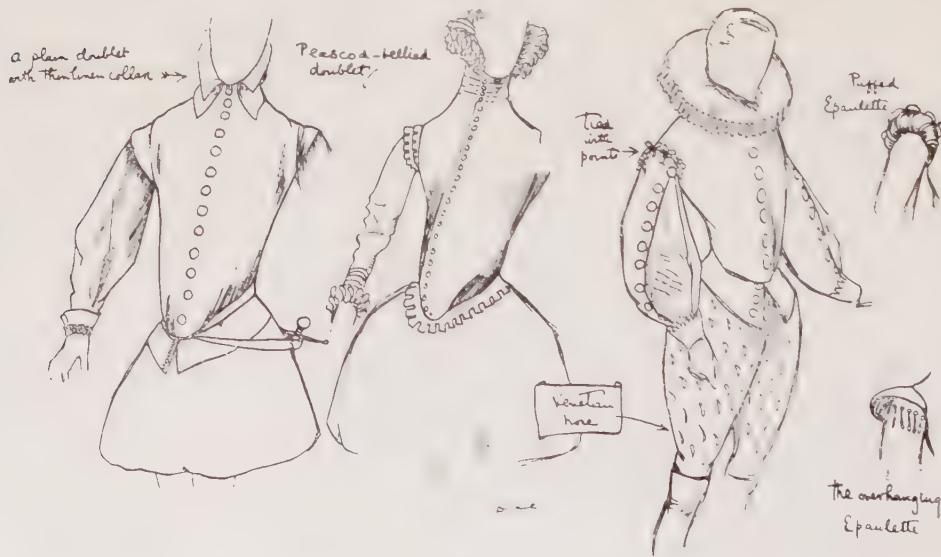
The hair was cropped in the French fashion, in three points—one in the middle and one at each side—or it was drawn back from the forehead and hanging to just below the ears.

Beards were generally worn in all fashions as they are to-day, but followed more closely the professions, as the heavy churchman's beard, the soldier's sharp beard or spade-shaped beard. City officials generally wore long beards. However, the courtiers did as they pleased, dyed their beards in the fashionable colours, and appeared with black hair and red beards or yellow hair and black beards, chalked faces, and ears with heavy rings in them or pendant precious stones.

The *love lock* was occasionally worn, and may be seen in some portraits hanging down on one side of the face tied with ribbon or left unadorned.

From head to neck—and here was an impossible affair I must describe. The *ruff*, that monument to conceit, the frilled, starched, swollen sacrifice to Vanity.

It is so well known by pictures of the time that any detailed account is superfluous, but there was no end to the varieties of the *ruff*. Little and big, starched and limp, of holland, of linen, sewn with gold, opening at the sides, tied in front, worn by everybody, from clown to courtier.



English Costume

The necks of the day were pinned about with these peculiar monstrosities and set in fine linens pinched into patterns with a polking-stick. These patterns were called *clocks*.

Sometimes over the high collar of the *doublet* was a turned-down linen collar, above which the ruff started.

Sometimes the ruff became a small frill, sometimes a vast affair, a hand's-breadth across. On occasion there were two or three linen collars and no ruff.

For their bodies the Elizabethans wore a *doublet* and a *jerkin* and a *jornet*.

A *doublet* was so called because it was generally made of a double cloth padded between; it was a tight-fitting coat with very small skirts, not usually more than three inches long below the girdle. It buttoned all the way down the front quite closely to the figure, and had a high-buttoned collar which supported the ruff.

As a rule the *sleeves* of the *doublet* were separate and of a different design of material. These were tied on to the top of the arm by laces known as *points*.

The *doublet* had a sort of epaulette at the shoulders, plain, cut or stuffed like a horseshoe roll and puffed with slashes.

The *Italian doublet*, which became so fashionable in England, was of the peascod shape, the like of which we see



ROYAL PROCESSION OF QUEEN ELIZABETH TO VISIT THE RT. HON. HENRY CAREY LORD HUNSDON

in "Punch," and this was stiffened with a piece of shaped wood or pieces of whalebone.

The *doublet* was generally patterned with *guards* or strips of embroidery, and was also puffed with white linen or cut to show the undershirt. Besides this every excess in ornament was lavished upon it.

The *sleeves* of the *doublet* were of every shape—from tight to loose. Tight from shoulder to wrist, where the wrist-band, or ruff, joined it and fell over it. These tight sleeves were buttoned to the wrist. Or the *sleeves* were loose and baggy—split from shoulder to wrist to show the shirt. Sometimes the *sleeves* had large ornamental buttons all down them; sometimes they were slit all over in small cuts or puffed in the slits with the undershirt.

The *jerkin* was a jacket which was worn over the *doublet*, and was often buttoned right over it; very much, in fact, as a coat and waistcoat of to-day is worn.

The *jornet* was the long cloak which arrived at such monstrous and trailing proportions that the Queen in the twenty-first year of her reign forbade it and forbade the great ruffs also.

Then there was the *short cloak* with the high collar, often of fur—a very rich affair in the case of nobles, and a useful warm thing in stuff for the middle class.



JERKIN FROM HOLYROOD

The Connoisseur

There is a well-known portrait of Sir Walter Raleigh in a doublet and cloak. The doublet is sewn over with strips of silk arranged in lozenges called panes, owing to the likeness to lattice windows. The cloak is richly sewn with lines of pearls, gradually diminishing from a row of seven to a single pearl, with an ornament of three larger pearls at the bottom of each line.

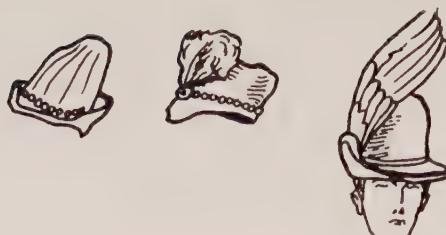
Now we come to the *trunks* and the *breeches* and the *trousers*.

The *trunks* were great bags that reached to midway of the thigh, and were put on over the *trunk hose*. The *trunk hose* were long stockings which, going from foot to knee to midway of the thigh, were tight, but then swelled into two great bags and fitted again at the waist, where they were fastened.

The very large *trunks* were only fashionable during the first eight years of the Queen's reign, and by then they had grown to such enormous proportions that the gentlemen found great difficulty in sitting down; such difficulty, in fact, that they had on occasions to sit balanced on a pole. These large *trunks* were stuffed with rags or bran or cattle tails.

(A certain gentleman who was with difficulty resting upon a seat observed some ladies of his acquaintance approaching him. He rose hurriedly, bowed to them, and was astonished that they burst into roars of laughter. Feeling that he was the cause of all this merriment, he looked about his person to discover what lay in him to cause such mirth, when he found that he had torn a hole in his *trunks* on a nail upon the seat, and that a stream of bran was pouring fast from him, so that his *trunks* shrunk from their rotund glories to mere flabby bags.)

The commencement of *trunks* was the excessive slashing and puffing of the hose at the thigh, so that finally the slashed part was made separately. Now these *trunks* were confined, of



course, to the very fashionable, but all the country folk and the merchants indulged in extravagant follies of costume, so that their clothes, especially these *trunks*, were quite abnormal, so much so that an Englishman and his clothes was a butt for Continental humour. The ornamentation of these *trunks* was much the same as that of the doublet, the loops of stuff on them being called guards. Often, indeed, the loops made the *trunks*, being merely a series of loops joined at waist or knee over the *trunk hose*.

The *breeches* were wide at the hips, and tapered to the garter place of the leg. These were a Venetian importation. Over the ends of these *breeches* the tops of the stockings were drawn, but not gartered.

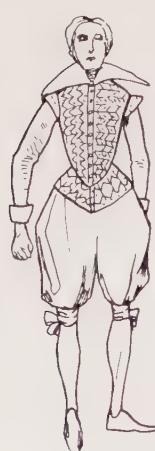
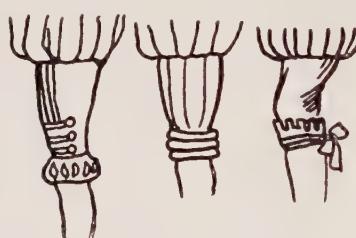
The *trousers* were undress loose trousers worn for comfort at home. The *stockings* were still, at the beginning of the reign, cut out of cloth, silk, and worsted, and sewn to fit the leg. Then one day a youthful apprentice chanced on a pair of knitted worsted stockings in an Italian merchant's shop. These he bought at once, and hurried home to

copy them. So were knitted the first pair of English *worsted stockings*, and these were given to the Earl of Pembroke, who wore them to the admiration of the Court, who ordered other pairs, and so started the stocking knitting industry.

Silk stockings also were made, and the first English knit pair were worn by Queen Elizabeth; but these were not the first pair of silk stockings worn in England, because Italy had been sending them into the country some years before.

All the elaborate *stockings* were sewn and embroidered with clocks and other devices—but why the same term (clock) applies to the form of a ruff and the line up the side of a stocking, I do not know.

Garters with many embellishments were worn, but



English Costume

the dandy who wore the Venetian breeches depended on the beautiful fit of his stockings to keep them up.

The *shoes* were still fairly broad in the toe, and were ornamented with "roses" of ribbons and spangled ruffs. They were soled with cork, so that they were high from the ground. These shoes were called "*moyles*." On the shoes were *jingling spurs* with great rowels, and gilded.

Beyond all these extravagances of dress, one must, as always, remember the over-lap of fashion, so that one finds the country gentleman clothed in doublet and hose of much simpler form, and over all a cloak of the date of Henry VII., with hanging sleeves.

I should say that the *jerkin* sleeves were often split to show the sleeves of the *doublet*, and sometimes they were left unbuttoned at the wrist, and so fell hanging from the shoulder. Also the enormous width of some sleeves I have forgotten, and

the fact that open-work stockings were worn by dandies.

The dandy of this time was a most cosmopolitan fellow: his hat of velvet came from Spain, his feather from the East, his blade and cloak also from Spain—Toledo was the blade. His doublet was French, his breeches from Italy, his hose from Germany, and his shoes from Flanders; and yet of the greatest of these great dressers and superb exquisites was Sir Philip Sidney and Sir Walter Raleigh. Of the age itself it is not for me to speak, but for ending let me quote from Camden's *Remains* :—

"If I would come to our time, what a world could I present to you out of *Sir Philip Sidney, Edw. Spencer, Samuel Daniel, Hugh Holland, Ben Jonson, Thomas Campion, Mich. Drayton, George Chapman, John Marston, William Shakespeare*, and other most pregnant wits of these our times, whom succeeding ages may justly admire."



DOUBLET OF GREEN SILK VELVET

EARLY SEVENTEENTH CENTURY

Notes and Queries

[*The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.*]

TWO UNIDENTIFIED PORTRAITS.

To the Editor of THE CONNOISSEUR.

SIR,—I should be glad if you could assist me in discovering the identity of the pair of portraits of which I enclose photographs, and also tell me the name of the probable painter.

Yours, etc.,

J. S.



UNIDENTIFIED PORTRAIT

GUIDO RENI OR PETERS?

To the Editor of THE CONNOISSEUR.

SIR,—My father has a well painted copy of the picture that appeared in the March CONNOISSEUR as a *Portrait of a Lady*, attributed to the Rev. W. Peters, and which a correspondent this month states to be by Guido Reni. Our copy is inscribed "Silence," after Guercino. As the two artists flourished about the same time (1575-1642), and their style is very similar, the confusion might easily arise. We have always taken a great interest in the picture, and would be very pleased if we could hear anything definite about it through THE CONNOISSEUR.

Trusting you will not think this letter troublesome,

Believe me, yours truly,

H. P.

UNIDENTIFIED NAVAL PORTRAIT.

To the Editor of THE CONNOISSEUR.

SIR,—In THE CONNOISSEUR I see Sir William Hoste is thought to be the original of a picture therein. I have a photo. of an oil painting of my great-uncle, Sir William Hoste, a Norfolk man, but it is not at all like the picture in THE CONNOISSEUR, and I do not think it is intended for him, as a correspondent thought.

Apologizing for taking up your time,

Believe me, yours truly,

JANE HOSTE.



UNIDENTIFIED PORTRAIT

SIR,—A great-nephew of Sir William Hoste, to whom I shewed THE CONNOISSEUR portrait, says that it does not resemble any known portrait of his distinguished great-uncle. Nor can I trace any resemblance to any authentic portrait of Nelson.

Yours faithfully,

A. S.

INFORMATION REGARDING A VOLUNTEER MEDAL.

SIR,—I shall be very much obliged to any of your readers who can give me a description of, or any information about, a medal, an example of which was sold by Messrs. Glendining in January, 1903, for £10, and which was described in THE CONNOISSEUR, Vol. V., page 223, as "a medal of the Lisdrumhure Volunteers, for merit, 1780."

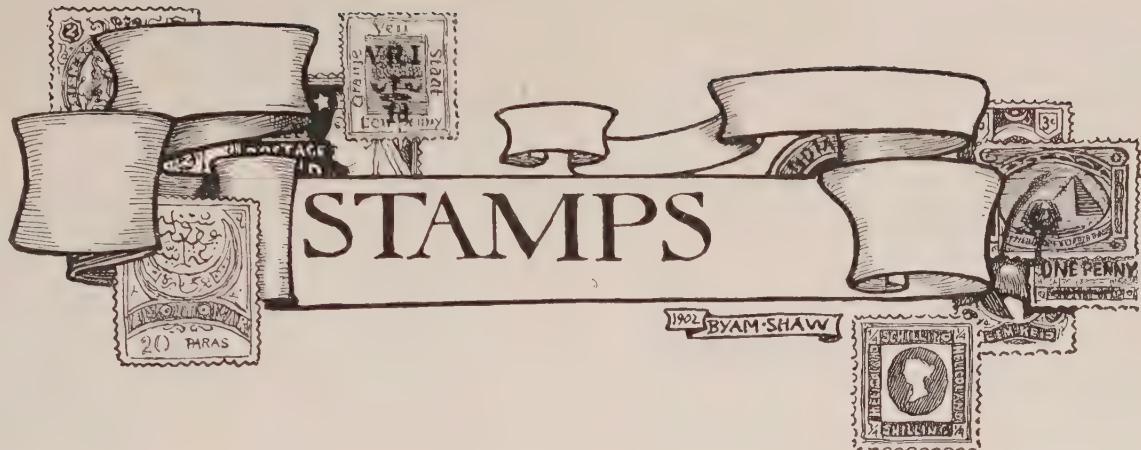
Yours faithfully,

W. A. I.



TRAINING
ENGRAVED BY G. HUNT
AFTER I. POLLARD





Moldavia's Rare Stamps

THE sale of a Moldavian 81 paras (1858) by Messrs. Puttick & Simpson for £250 suggests that a few notes may be acceptable on the remarkable series of stamps to which it belongs, and which, all being of a high degree of rarity, are but little known to most collectors.

Moldavia was formerly known as one of the Danubian principalities, and along with the principality of Wallachia, and Debrudscha (once a part of Bulgaria) now forms the kingdom of Roumania.

The stamps under consideration were issued prior to the union, and were authorised by the Moldavian Council of Administration in 1858, when a postal service was inaugurated. The rates on letters were charged by weight and distance.

Small letters up to 75 miles	27 paras.
" " over 75 miles	54 ..
Large " (no distance limit)	81 ..
Registered letters (no distance limit)	108 ..

Stamps of four denominations were issued for the four classes of letters, their facial values being 27, 54, 81, and 108 paras, respectively. The piastre consisted of 40 paras, and was at the time of the issue of the stamps equivalent to about $2\frac{1}{2}$ d.

The following are the instructions issued by the Minister of Finance to the Stamp Printing Office, dated from Jassy, July 1st, 1858:—

“ Dear Sir,—According to the postal and diligence regulations approved by the Council and sanctioned by H.H. the Prince Caimacan, it has been decided that for the payment of postage there shall be introduced stamps of the values fixed by the tariff after a scale of weight, which are 27 paras, 54 paras, 81 paras, and 108 paras Treasury Currency.

By Fred J. Melville

“ To that effect the department has had prepared the necessary seals to the number of four, which are sent to you requesting you to make for the present a supply of 24,000 stamps divided as follows:—

6,000 stamps of 27 paras.
10,000 " 54 ..
2,000 " 81 ..
6,000 " 108 ..

“ The paper and all other necessary articles for this operation you will obtain at the Department of the Post according to the approved specification. You will prepare the prescribed number of stamps in the shortest possible time, and you will deliver them to this department, sending the seals with them.

“ (Signed) The Minister BALCHE.”

The design of the stamps of all four denominations consisted of a bull's head with a five-pointed star above it after the Arms of Moldavia. The figures denoting the value are enclosed in the curve of a posthorn, the upper part of which touches the lower lip of the bull. A curved line of inscription in Slavonic characters extends rather more than half way round the central part of the design. The characters are PORTO SCRISORI, signifying “ Letter Postage.” A circular line encloses the entire design and inscription.

Of each value one die was made, and the stamps were struck singly by hand in the Government printing office on paper supplied by the postal department. They were impressed in sheets of sixteen stamps, made up of two rows of eight stamps each.

Laid paper was used for all the values except the 81 paras, which was printed on wove paper.

The Connoisseur

All four values were struck in black, but a distinctively tinted paper was used for each different value. The 27 paras was on pale rose, the 54 on pale green, the 81 on pale blue, and the 108 paras on dull rose.

According to a paper read by Mr. G. B. Duerst before the Manchester Philatelic Society in 1895,

further supply, and not merely an instalment of the original order), is as follows:—

4,667 stamps of 27 paras.
5,748 .. 54 ..
1,173 .. 81 ..
6,088 .. 108 ..

17,676 stamps in all.



27 PARAS



54 PARAS



THE 81 PARAS STAMP OF MOLDAVIA,
A COPY OF WHICH BROUGHT £250
AT AUCTION RECENTLY



THE 108 PARAS STAMP

there appears to have been a further delivery of these stamps by the printing-office, which consisted of

992 stamps of 27 paras.
992 .. 54 ..
480 .. 81 ..
3,520 .. 108 ..
—
5,984 stamps in all.

The stamps were first put into circulation on July 15th, 1858, and were superseded by the issue of November 1st, 1858, when the following quantities of each denomination remaining in stock were destroyed:—

2,325 stamps of 27 paras.
5,244 .. 54 ..
1,307 .. 81 ..
3,432 .. 108 ..
—
12,308 stamps in all.

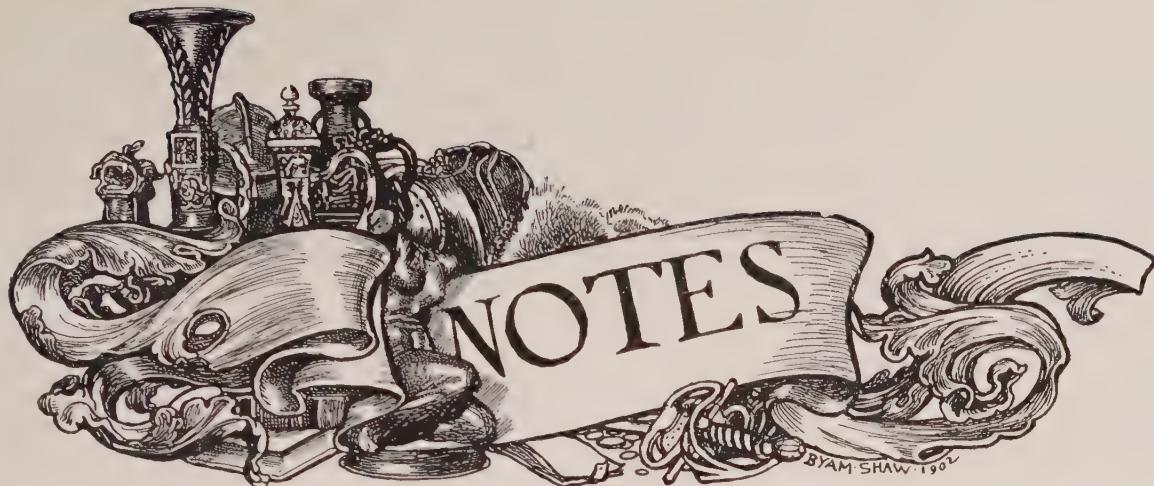
The net issue of each value, therefore (assuming that the figures quoted by Mr. Duerst represent a

difficulty on the part of the postal officials in gauging the right charge on letters when both the weight and distance to be travelled had to be taken into consideration, led the administration to simplify the tariff on letters to 40 paras for an ordinary letter and 80 paras for a registered one. A new series of stamps of a different shaped design was issued, the denominations being 5 paras, 40 paras, and 80 paras.

But the circular ones are all we need deal with at the present time. As will be seen from the quantities issued, and taking into consideration the early date and short period of their usage, it is no wonder that specimens are excessively rare.

The 81 paras is the most valuable of the series, though its price has fluctuated very considerably. It has sold for as much as £350, though other copies have sold for £200, £220, £227, and in 1901 a fine copy was sold for £160. The other values have fetched: 27 paras £50, 108 paras £46, and the 54 paras £20 at auction on different occasions.





Now that the cult of the Staffordshire figure has advanced from the merely acquisitive to the quasi-scientific or discriminative stage, I ask to be allowed to refer to a "find" which will, it is hoped, serve to push back the beginnings of this special phase of fictile art a good half century.

That genial writer, Mr. Ll. Jewitt, in his *Ceramic Art of Great Britain* gives representations as *naïve* as the most grotesque of the "Toft" subjects of fragments of figures which were found amongst the débris of the old potworks at Tickenhall in Derbyshire, perhaps the most interesting of the extinct ceramic factories of the Midland Counties. A gatherer of materials for a seventeenth century county history says of the Tickenhall productions in 1650: "Here are your best fictilias made you—earthen vessels, potts

and pancions at Tycknall and carried all East England through"; also evidence is said to be available that the works were in full operation in the reign of Elizabeth and the usual indication of former potting operations—a considerable tract of ground sown with "wasters"—is

to be found. Mr. Jewitt's heads (for bodies and limbs are wanting) must surely be amongst the earliest Tickenhall productions, as they reproduce ruffs and other characteristic items of female attire of the second half of the sixteenth century.

With the exception of these broken pieces and the description of them furnished by Mr. Jewitt, I know of no reference in pottery text books to anything of the kind, nor of any examples, other than the "find" in question, in public or private collections. Certainly not as representing the human form; figures of animals, principally cats, of early manufacture form part of the Falkner-Sidebotham loan collection at the Salford Museum, and some of them may very well date back to the seventeenth century, but they cannot compare in artistic or technical excellence with a fragment—alas! but a fragment—of a female figure which has recently come to light and the characteristics of which are so clearly marked as to indicate a time of manufacture nearer to the middle than the end of the seventeenth century. It was found in a field at the back of the great Roman walled camp at Richborough, near Sandwich, between the



BACK VIEW OF SLIPWARE HEAD



FRONT VIEW OF SLIPWARE HEAD

camp and the outlying amphitheatre. But closely adjacent are a couple of seventeenth century farmhouses, which fact may explain its presence in a locality so far removed from that which gave it birth, for it is unmistakeably "Potteries" ware, Burslem for choice, though fragments of similar make are obtainable from old potwork sites at Stoke. It may, I think, be maintained that between 1680 and the end of the century the manufacture of slipware in Staffordshire touched high-water mark, and that during this period a light yellow glaze was produced which for purity of colour and quality stands by itself in slipware records. Also that the work of the potters of that time exhibits admirable mastery over material, and exceptional skill in modelling. To this period, then, I am satisfied the fragment belongs, and setting it by the side of a posset pot bearing William Simpson's name and the date 1685, I can detect no difference whatever in colour and quality between them.

The method of "building up" agrees very closely with that made use of in the case of the faïence d'Oiron or St. Porchaire—a red clay core having been made and fired, the next process was to cover those parts which required special modelling with a coating of fine barbotine (of white clay) which could be worked according to the artist's fancy. Then came the application of brown slip where required, the lead glazing changing the white to yellow, and the final firing.

As to the period which the figure was designed to represent, Planché's *British Costume* may be quoted. In it he says: "The minever or three-cornered caps were worn throughout this reign (Henry VIII.)." "They were white," says Stow, "and three-square, and the peaks full three or four inches from the head."

In its present state the fragment is merely an *ex pede, Herculem* puzzle, but attention is called to it in the hope of eliciting information as to the existence of more important specimens.

Bronze Bulls

Of the numerous Roman remains found at Stoke Abbot, in West Dorset, nearly twenty



ROMAN BRONZE BULL
STOKE ABBOT, WEST DORSET

years ago, none have a greater interest to the collector of Roman "bronzes" than the well-executed bronze bull of which an illustration is here given. It is a charming little piece of Roman art and a relic of great rarity. The figure is represented in a walking posture, with the right fore leg raised considerably. The dewlap, with its folds and sinuous profile, is well modelled. The erect head, with

flat forehead and nose, is remarkable from the fact that a third horn (?) is represented on the crest in the position in which a convex ridge is often seen. These projections are rendered even more conspicuous from the fact that the animal's ears are outstretched, the whole crest suggesting a coronal of five rays. The fact of the sex of the beast being determinable gives equipoise to the figure, and the curling over of the tail—to form a ring—adds a characteristic finish to the general contour of the bull. The belly is encompassed by a girth ornamented with eight circular punch-marks, divided on either side by a St. Andrew's cross. The bull is solid, and weighs 3·33 ozs. (Troy). Its dimensions are as follows: Maximum length, 62·5 mm. (nearly 2½ ins.); length from left fore to left hind foot, 39 mm. (1½ ins.); height from left hind hoof to the top of the tail, 49·5 mm.; length of head, 21 mm.; external width at horns, 24 mm. The surface is well patinated.

The original figure may be seen in the James Ralls collection in the Literary and Scientific Institute at Bridport, with many other Roman antiquities found at Stoke Abbot. The coins found there include a few uninscribed British coins and several Roman coins extending down to the reign of Claudius I.

only. Stoke is 1½ miles west of Beaminster, 5 miles north of Bridport, and in the immediate vicinity of the fine earthworks on Lewston Hill and Pillesdon Pen (910 feet above sea).

A bronze ox of similar design, but not so realistic, may be seen in the Musée de Saint-Germain-en-Laye. It was acquired in 1872, and came from the Febvre collection (Mâcon). Its attitude is almost precisely like the Stoke Abbot bull, and it has the ornamental girth



LATE CELTIC BRONZE HEAD OF OX
HAMHILL, SOMERSET

Notes

also. Another bull of this character was found at Saint-Rémy.

The ox of Britain in Roman times averaged 3 feet 4 inches in height at the shoulder, and was rather smaller than our modern Kerry cattle.

The bronze ox's head shown in the second illustration is of a totally different character, being of pure British (Late-Celtic) art, dating back to B.C. 200-A.D. 100. It was found on Ham, or Hamdon, Hill, near Montacute, Somerset, and the original is exhibited in the Walter Collection in Taunton Castle Museum. The fusiform enlargements representing the eyes are of a type frequently seen on Late-Celtic handles, terrets, etc. The distended nostrils are a conspicuous feature of this head, and the large horns are very gracefully curved. From the back of the head to the nose it measures 55 mm., and the external width at the horns is 42 mm.

It would be difficult to conceive two works more admirably adapted to the purpose of "teaching the young idea to shoot" than the two primers, if I may so call them, compiled by Mrs. Hodgson.

"How to Identify Old China" and "How to Identify Old Chinese Porcelain" By Mrs. Willoughby Hodgson (G. Bell & Son) Reviewed by Frank Freeth

She has given us no new discoveries in the ceramic world; and, indeed, they would have been out of place in such unpretentious volumes. But she has put in a clear, concise form just such knowledge of the sub-

ject as is useful to anyone with a taste for china, who has neither the leisure nor the inclination to peruse the more learned and ambitious treatises. Both books are on the same lines, and they treat respectively of English and Oriental china. Her aim has been "to help the amateur in the early stages of his study and the average collector who wishes to become more fully acquainted with his possessions"; and she has accomplished her object as satisfactorily as it was possible for her to do within the circumscribed limits she has set herself. Such works in less capable hands might easily have become of the dry-as-dust order; but she has succeeded in introducing a literary flavour into the opening chapters which at once puts her on good terms with her readers. It is quite refreshing to find oneself all at once in the company of such delightful companions as Charles Lamb, Horace Walpole, Addison, and Pope, and to listen to them expressing their views on the passion for china.

In *How to Identify Old China* we have 35 pages devoted to English pottery and about 100 pages to porcelain. All the salient features of the different

factories are passed in review, and all the marks employed given *in extenso*. Still, any attempt to describe the characteristics of early English pottery in 35 pages, eight of which are taken up with the consideration of the "Willow Pattern" ware and its fascinating story, must necessarily leave behind it a sense of superficiality. Mrs. Hodgson, however, does not pretend to tell beginners on paper only, how to be able to tell one piece of china from another. She wisely impresses upon them the advisability of assimilating the instruction she gives them and of then going to the chief museums to study the specimens on view, and so make their own notes for themselves. She drops valuable hints by the way, from which they may gather what points they are especially to look for. For example, Bristol china, we are told, has the idiosyncrasy of spiral ridges and black spots. There is something definite about such a piece of information, which proves of incalculable service as a guide; and although it cannot protect the unwary buyer against spurious specimens of the ware, it gives him some fixed principle to go upon. Such hints might perhaps have been multiplied with advantage. For instance, there is no better clue to the identification of Longton Hall porcelain than the unfinished puddingy appearance of the bottom of the pieces. Or again, the best way for all practical purposes to show a person how to distinguish saltglaze is to point out the peculiar orange-peely nature of the surface. She does, however, very distinctly lay stress upon the necessity of making a careful study of the paste and glaze of each kind of ware, and rightly says that they are more to be relied upon as a means of identification than the style of decoration, "which in the earlier stages was purely Oriental in character."

The scheme of *How to Identify Old Chinese Porcelain* is excellent. The reader is treated at the outset to a brief historical account of the principal porcelain factories in China from the earliest date. He is put *au courant* with the development of the ceramic art under the famous dynasties, the Sung, the Yuen, the Ming, and the Ch'ing, not to mention many others, and is gently led to the inevitable conclusion that "our greatest triumphs in the art are as child's play when compared with those of the Chinese." He is then introduced to the white porcelain, of which there are three main kinds: (1) The biscuit or unglazed. (2) The glazed prepared for colour decoration. (3) The plain glazed, that served as a prototype for the white Plymouth figures and the hawthorn-pattern Bow porcelain. From this he passes on to the so-called Celadon class, in which the decoration takes the form of a covering of coloured glaze, and to the Transmutation

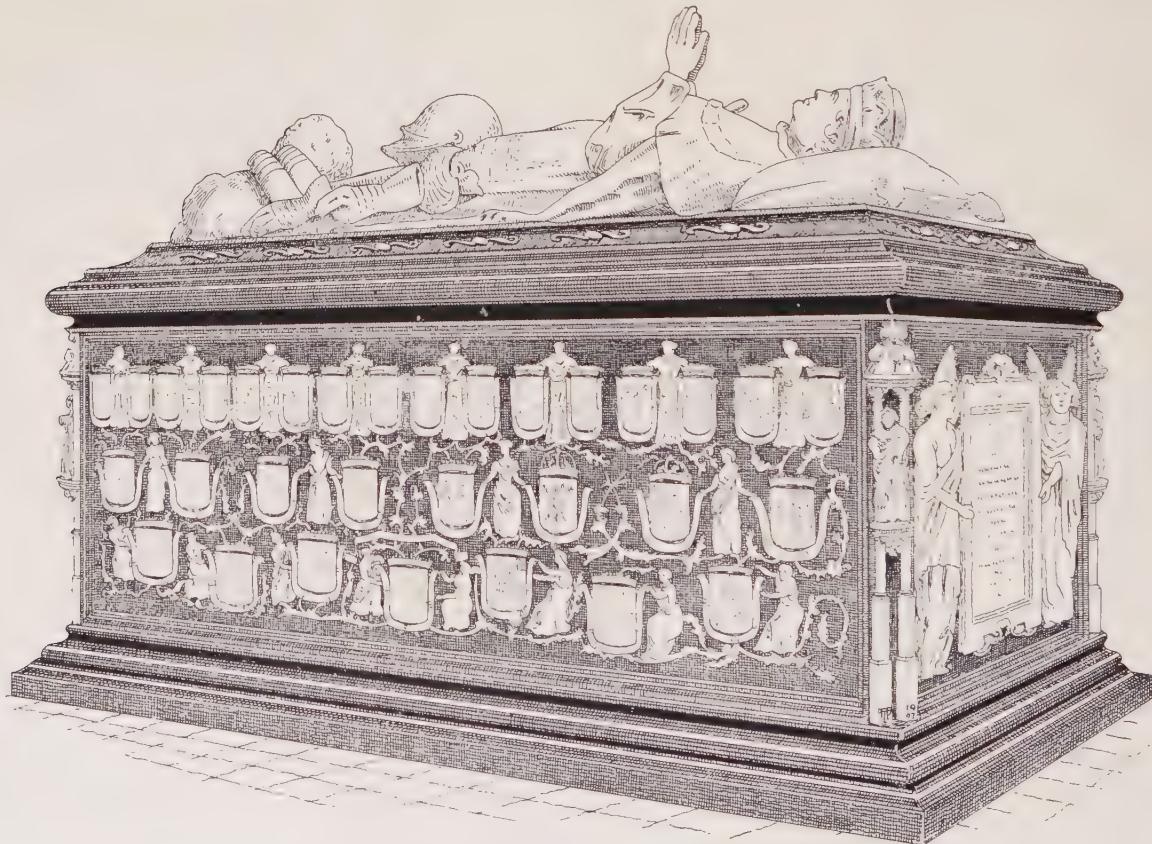
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or Flambé pieces with their variegated glazes, and lastly to the crackled species, in which the decoration consists of a network of cracks. Then follows a very useful chapter devoted to an explanation of the difference between English and Chinese porcelain, to be succeeded in turn by others treating of the various kinds of the coloured Chinese including the well-known *famille rose* and *famille verte*. There are two short but interesting chapters on the Chinese porcelain with European designs, which until lately masqueraded under the name of hard-paste Lowestoft, and on that decorated in England at the Bow, Chelsea, and Bristol works. The book concludes with a short explanation of some of the more important mythical persons, fabulous animals, and date-marks.

Both volumes abound with excellent illustrations of well-chosen pieces, among them being the famous oviform prunus vase that fetched 5,900 guineas in the sale of the Huth collection.

Mrs. Hodgson is to be congratulated on a very useful contribution to the literature of ceramics. As "stepping-stones to higher things," both books are admirable, and expert and tyro alike can read them with pleasure and advantage.

THE tomb of Charles the Bold, who was the last Duke of the Royal House of Burgundy, which stands by the side of that of his daughter Mary in Notre Dame, Bruges, appears, at first sight, to be almost a replica of her monument. It is, however, of a much later date, and although similar in general outline and dimensions, as well as in the material of which it is composed, differs essentially in all its details. The tomb of Mary is a work of Gothic design carried out in accordance with the traditions of mediæval art, but that of Charles shows in every particular the influence of the renaissance. The architect, Cornelius de Vrindt, or Floris as he is frequently called, was instructed to reproduce the design of the earlier tomb, but the feeling for Gothic art was already dead, and the best artists and workmen were only educated in the taste of the new classic school. De Vrindt was himself the principal Flemish architect and sculptor of his period—the middle of the sixteenth century—and had carried out several important works before the designing of this monument was entrusted to him. He was the architect of the Hotel de Ville at Antwerp, one of the finest of the renaissance buildings of Belgium, and among his



TOMB OF CHARLES THE BOLD, NOTRE DAME, BRUGES

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best known works is the jubé of Tournai Cathedral, similar to that from Bois-le-Duc, which now stands in the architectural court of the Victoria and Albert Museum.

Although Charles's monument was only erected in 1558, he died in 1477, killed at the Battle of Nancy in the war carried on between Burgundy and Switzerland. He was first buried near the scene of the battle in the Church of St. George in Nancy, but his great-grandson Charles V. removed the body to St. Donat in Bruges. Fortunately, since this church was entirely destroyed at the Revolution, Philip II. transferred it shortly afterwards to the Church of Notre Dame in the same city. It was in the choir of this church that Duke Charles held the second chapter of the Order of the Golden Fleece in 1468 in honour of his wedding, just celebrated at Damme, to Margaret of York, sister to Edward IV.; and here his monument and that of his daughter Mary were most appropriately placed.

His tomb, like that of his daughter, has its sides covered with shields displaying his own arms and those of the states and cities of his duchy, but though identical in their number they are arranged in a more formal manner, and present a much less picturesque appearance, whilst the foliage is more meagre, and the supporters of the shields want the angelic attributes of the earlier work. The effigy itself, however, is not to be surpassed. The duke is represented life size in gilt copper in full armour, but wearing over it the mantle and collar of the Fleece, while his helmet and gauntlets are placed on either side of him, and his feet rest against a lion.

The execution of the design was entrusted to Jacques Jongelincx, of Antwerp, who was paid the sum of 19,284 livres (about £1,750) for his work, while each of his assistants received forty florins as compensation for the loss or damage occasioned to his teeth during the process of the enamelling.

The tombs, which were dismantled at the Revolution, have been set up again in an enclosed chapel at Notre Dame, where they, and a Madonna attributed to Michael Angelo, have become a very profitable sideshow.—J. TAVENOR-PERRY.

PROF. RICHARD MUTHER, whose long expected *History of Painting* from the fourth to the early nineteenth century, translated by George Kriehn, Ph.D., has at last been made accessible to the British public, is not a scientific critic like his famous com-
Muther's "History of Painting" (Putnam's Sons £1 1s. net.) **Maids** patriot, Dr. Wilhelm Bode, the Director of the Berlin Museum; but as regards a general grasp of the huge panorama of art development

through the ages, he proves himself second to none. His voluminous history will therefore appeal far more to the layman, who is more interested in the aesthetic side of the painter's art, than to the expert and specialist who makes a study of the nice distinctions between the different masters' peculiarities of technical style. Indeed the specialist will have no difficulties in finding matter for serious argument with the author, particularly in the chapters devoted to Italian art in the fifteenth century.

What makes Prof. Muther's history particularly acceptable to the English reader is his thorough knowledge of the primitive Germans who, unlike the very personal Italian masters, have hitherto only been considered as groups belonging to certain districts and periods, and not as individualities. Indeed, in most cases their very names have sunk into oblivion, from which only quite recently the research of serious students across the water has detached certain artistic landmarks. Even now the majority of these admirable craftsmen are only known by their chief works, and not by their patronymics. We read of the "Master of the Bartholomew Altar," the "Master of the Death of Mary," and the like, and constructive criticism has grouped around each of these *chef-d'œuvre*s a certain number of pictures, from which the artistic derivation and to a certain extent the personality of these masters can be deduced. The chapters devoted to Stephan Lochner and the other early German painters contain some most valuable information for the English reader. And Prof. Muther has the merit of being the first to draw attention to the enormous influence exercised by Hugo van der Goes's Portinari altarpiece in Florence upon the art of Florence in the fifteenth and early sixteenth centuries.

ON Easter Sunday, March 31st, there would doubtless be celebrated at Biddenden, in Kent, a quaint custom that has been observed there for a great number of years. The **Biddenden Maids** story is this:—There lived at Biddenden some centuries back, two sisters, Eliza and Mary Chulkhurst, who were joined together at the hips and shoulders. In the year 1100, when they were 34 years of age, one of them died; the other, declining to be separated, died six hours after. It is said that by their will they bequeathed to the parishioners of Biddenden certain lands, the income from which was to be spent in bread, cheese, and cakes, to be distributed each Easter.

How much of this story was fact and how much fable, I tried to determine by a visit to Biddenden. I was informed that the distribution was made at the close of the afternoon service. By 3 o'clock an

unusual stir pervaded the village. Pedestrians, cyclists, and people turning out of all sorts of conveyances gathered in the lane adjoining the church, and formed themselves into a *queue* in front of a cottage. Here we patiently waited till the service was finished, when our ranks were strengthened by the greater part of the congregation. A policeman guarded the gate of the cottage, and at a given signal we filed past. From the window was handed to each visitor a cake, and to each parishioner a packet of bread and cheese. The cakes are $4\frac{1}{2}$ inches by 2 inches; they are made of flour and water, hard-baked, and bear the crude impression shown in the illustration.

How far back the ceremony dates it is difficult to determine, but light is thrown on the matter by a letter from the Rev. Henry B. Biron. He says:—“When curate of Biddenden many years ago, I was looking over some old parish papers with the churchwardens, and we then found a copy of evidence given at a trial in the year 1649. The rector of the parish having claimed the Chulkhurst Charity land (locally known as the Bread and Cheese Land) as part of the glebe, the parish defended the action, and produced as evidence the statements of the oldest people in the parish, who testified that they had received from their grandfathers the same legend as is now printed on the cakes—viz., that Eliza and Mary Chulkhurst died 1100. The verdict was in favour of the parish, and the rent of the land is distributed, partly on Easter Day and partly on Easter Tuesday, in bread and cheese to the poor of the parish. The cakes are given gratuitously to anyone who asks for them.

This distribution used to take place in the church, but this was altered many years ago, through the efforts of the then rector, Rev. J. Boys. I see no

reason to doubt the alleged date, 1100, as certainly the land was granted previously to 1550.

In an account of the Biddenden Rectory, written in 1683 by Dr. Giles Hinton, he says:—“There is another parcell of land now rented at £18 per annum, called bread and cheese land (as they say), for the entertaining of all the parishioners with bread and cheese in the church after evening service on Easter-

day, which custom even to this time is with much disorder and indecency observed, and needs a regulation by His Grace’s authority.”

I was informed that about 1,000 cakes are provided, and some 500 quartern loaves, with a due proportion of cheese.

It would appear that the authorities have no documentary evidence to prove their title to the “Bread and Cheese” lands, possession in this case being not only nine but ten points of the law.—MABERLY PHILLIPS, F.S.A.

Amulet

THE amulet of greenish white jade is of eighteenth century workmanship, and the design is rich in symbolism. In the centre is the Chinese character, longevity *shou*. There is infinite variety in the writing of this

character, a porcelain plate in South Kensington Museum showing it written in a hundred different ways, which form a pattern. The carving of the jade shows a bat, the *fei-shoo*, flying mouse of the Celestial Empire, where bats are looked upon as good omens, and are found constantly depicted as emblems of felicity on various objects. Five bats symbolize the five blessings or happiness, namely, longevity, riches, peacefulness, love of virtue, a happy death; and on New Year’s Eve five papers are pasted upon the lintels of houses signifying the desire for the five blessings which constitute the sum of Chinese felicity.

The peach branches, which form the border of the



THE BIDDENDEN MAIDS

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jade carving, and, together with blossoms, are on the finely carved silver stand, are the *T'ao*, emblems of marriage as well as of longevity. According to Mayers, much of the allegorical character with which the tree is invested is derived from an Ode to the She King commencing "Graceful, O graceful yon peach tree stands." The poet likens the prince's well-chosen consort to the grace and promise of a blossoming peach tree, and commentators add that the blooming elegance of the peach symbolises the virtues of the princess.

The peach tree is prominent in the mystical fancies of the Jaoists; ancient superstitions of the Chinese attribute magic virtue to peach twigs, and the fabalists of the Han dynasty add extravagant details. Famous amongst the peach trees



• CHINESE JADE AMULET

of the gods whose fruit yielded immortality was the tree which grew near the palace of Si Wang Mee. Its fruit ripened only once in three thousand years, and was bestowed upon imperial favourites only.

The gum of the peach tree mixed with the powdered ash of mulberries was supposed not only to cure all diseases, but also to confer the boon of immortality.

A sprig of peach tree is placed in the doorway of Chinese houses at the New Year to prevent all manner of evil from entering.

This interesting amulet, which was found in a curiosity shop at Shanghai, measures two and

three-quarter inches in diameter. When placed in the carved silver holder the height is four and three-quarter inches.—E. J.



SIXTEENTH CENTURY CASSONE

The Connoisseur

THE cassone illustrated was purchased about thirty years ago at a sale in Leeds. It is of Italian walnut, of Italian design, probably sixteenth century, and in excellent preservation.

Sixteenth
Century
Cassone

"I have seen many cassones at South Kensington, Christie's, etc.," says the owner, "but do not recollect any of the same character. Those I have seen are mostly carved in figure subjects, some in panels, arched or square, and some painted. The feature of this one is the carving of the foliage in scrolls which spring from two female figures supporting a circular wreath, which I think must have held a metal disc with the owner's arms in colours."

THE portrait of Napoleon which we reproduce in this number is from a copy made in 1871 by Horatio

Gibbs, of a portrait of the Great Consul, Our Plates by Paul Delaroche, in the Louvre.

Hippolyte, or as he usually called himself, Paul Delaroche, the eminent French painter, so well-known for his historical pictures, painted several portraits of Napoleon, one of which is in the possession of His Majesty, King Edward.

The colour-plate, *Rural Amusement*, is one of the most popular Morland prints, its popularity being endorsed by the high prices copies of it now realise in the sale-room. This with its companion, *Rustic Employment*, are among the best of John Raphael Smith's stipple-prints. The first states of this pair were issued without titles, and later states will be found where the costumes have been modernised.

Our colour-plate, *Training*, is a typical example of the work of that prolific sporting artist, James Pollard, the contemporary of Alken, Sutherland, and their school. As an engraver of this class of picture few attained a greater popularity than G. Hunt.

Books Received

Devon Pillow Lace: Its History and How to Make It, by A. Penderel Moody. (Cassell & Co., Ltd.)

St. George, by E. O. Gordon. (Swan Sonnenschein & Co., Ltd.)

Notable Pictures in Rome, by Edith Harwood, 3s. 6d. net. (J. M. Dent & Co.)

Chaffer's Handbook to Hall-Marks on Gold and Silver Plate, by Christopher A. Markham, F.S.A., 5s. (Reeves and Turner.)

Biographical Dictionary of Medallists, Vol. III., by L. Forrer. (Spink & Son, Ltd.)

Sandro Botticelli, by Art. Jahn Rusconi, 7 liras. (Istituto Italiano D'Arti Grafiche.)

Gemälde alter Meister, Nos. 19, 20, and 21, by Wilhelm Bode and Max J. Friedländer, 5 marks each. (Rich. Bong.)

History of Painting from the 4th to the early 19th Century, by Rich. Muther, Ph.D., 21s. (G. P. Putnam's Sons.)

2,835 Mayfair, by Frank Richardson, 6s. (T. Werner Laurie.)

Reproductions from Illuminated Manuscripts in the British Museum, Series II., 5s.

French Furniture, by André Saglio, 7s. 6d. net. ; *The Landscapes of George Frederick Watts*, by Walter Bayes, 3s. 6d. net. (Geo. Newnes, Ltd.)

Poems by William Wordsworth. Selected by Stopford A. Brooke, 7s. 6d. net. (Methuen & Co.)

The Cinematograph in Science, Education, and Matters of State, by Charles Urban, F.Z.S.

Whistler: Notes and Footnotes, by "A. E. G." 10s. 6d. net. (Elkin Mathews.)

Roman Sculpture, by Mrs. Arthur Strong, LL.D., 10s. net ; *Sir Wm. Beechey, R.A.*, by W. Roberts, 7s. 6d. net. (Duckworth & Co.)

Antoine Watteau, by Claude Phillips, 2s. net ; *Raphael in Rome*, by Mrs. Henry Ady, 2s. net. (Seeley & Co.)

The Colour of London, by W. J. Loftie, M. H. Spielmann, and Yoshio Markino, 20s. net. (Chatto & Windus.)

Gems from Boswell, by J. Potter Briscoe, F.R.S.L., 2s. 6d. net. (Gay & Bird.)

The Masterpieces of Versailles, by Gustave Geffroy, 3s. 6d. net. (Nilsson & Co.)

A Series of Twelve Delft Plates, presented by J. H. Fitzhenry, Esq., to the Victoria and Albert Museum.

The Society of Artists and the Free Society, 1760-1791, by Algernon Graves, F.S.A., 3 gns. net. (G. Bell & Sons.)





RURAL AMUSEMENT. AFTER GEORGE MORLAND

ENGRAVED BY J. R. SMITH

(From "George Morland," by J. T. Herbert Bally)



IT is not often that Messrs. Christie's sales of works by modern artists excite great general interest, but

the April dispersals included one of these exceptions, namely, the Lewis-Hill and other properties offered on the 20th. It proved to be the only important picture sale of April. The first sale of the month was a two-day affair (6th and 8th),



and comprised the modern pictures of the late Mrs. Inderwick, of Tregunter Road, S.W., the late Mr. Joseph Royden, of High Carrs, Roby, near Liverpool, and various other properties. Beyond a few pictures in Mr. Royden's collection, the prices were small: T. S. Cooper, *A Cow and Sheep on the Bank of a River*, on panel, 17½ in. by 23½ in., 1858, 80 gns.; two by Copley Fielding, *Zamnith Castle*, 16 in. by 23½ in., 1849, 175 gns., and *A View on the South Downs, near Brighton*, 16½ in. by 23½ in., 1838, 90 gns.; and J. Linnell, sen., *The Mountain Track*, 28 in. by 39 in., 1869-75, 100 gns.

A further portion of the Massey-Mainwaring collection of old pictures and drawings came up on April 13th, and realised a total of £3,082 14s. If this portion was considerably less interesting than that reported in last month's *CONNOISSEUR* (pp. 60-61), there were, nevertheless, a few of importance, and a good many of a highly speculative nature. The best were: B. Van Der Helst, *A Group of Six Councillors*, in black dresses and hats, with large white ruffs, seated round a table on which are books and writing materials, 51 in. by 86 in., 210 gns.; Sir Joshua Reynolds, *Portrait of Captain Bligh*, in red coat, white vest and breeches, powdered hair, his right hand resting on a balcony, the hand holding the hilt of a sword, 49 in. by 39 in., 100 gns.; P. Pannini, *Hannibal surveying the Ruins of Rome*, 26 in. by 21 in., from the Hamilton Palace and Beckett-Denison collections, 75 gns.; S. Scott, *Northumberland House*, 30 in. by 50 in., 75 gns.; and J. Wynants, *Woody Landscape*, with a hawking party, figures and dogs on a road to the

left, a bank on the right with a broken tree, 37 in. by 46 in., signed and dated 1667, 130 gns.

Mrs. Lewis-Hill's collection of modern pictures and drawings included a number of important works, many of which have at various times been exhibited, and have passed through various famous collections. It was quite expected that the prices would show more or less considerable "drops"; but on the whole the pictures passed through the ordeal of public sale very well—better, indeed, than had been expected. It must be remembered that on previous occasions when certain of the pictures were sold, the works of modern artists were the "fashion," holding pretty much the same position as those by artists of the Early English school hold to-day. The prices then paid were unduly extravagant, and the inevitable reaction has followed as a matter of course. Some of the more important fluctuations, not all of which are on the "down grade," are indicated in their respective places. The few drawings of note included: D. Cox, *In the Hayfield*, 7 in. by 10½ in., 1829, 45 gns.; J. Hardy, jun., *Minding the Game*, 20 in. by 28 in., 1879, 95 gns.; T. M. Richardson, *Como, from the Milan Road*, 25 in. by 39 in., 1845, 110 gns.; J. M. W. Turner, *Smugglers attacking Colonel Mannerings House*, an illustration to Scott's *Guy Mannerings*, 3½ in. by 5½ in., engraved by W. Finden, 125 gns.—at the Alfred Brooks sale, 1879, this realised 68 gns.; and E. M. Wimperis, *A Hilly River Scene*, with two figures in a road, 13½ in. by 21 in., 1880, 52 gns. The pictures by modern English artists included: T. S. Cooper, *Five Cows by a Stream*, evening effect, 30 in. by 43 in., 1874, 135 gns.; Frank Dicksee, *Hesperia*, 79 in. by 47 in., exhibited at the Royal Academy, 1887, and engraved by H. Dicksee, 400 gns.; two by W. Etty, *Circe, with the Syrens three, amidst the flowery-kirtled Naiades*, illustrating a passage in Milton's *Comus*, lunette, 39 in. by 65 in., exhibited at the Royal Academy, 1846, 140 gns.—at the J. Gillott and T. Walker sales of 1872 and 1888 this realised 600 gns. and 285 gns. respectively; and *A Bacchante Dancing*, 37 in. by 29 in., 360 gns.—at the W. Wells sale in 1890 this sold for 425 gns.; Luke Fildes, *A Venetian Flower Girl*, 73 in. by 46 in., exhibited at the Royal Academy of 1884, the engraved picture, 1,650 gns.; J. F. Herring, sen., *A Favourite*

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Charger, 33 in. by 44 in., 1864, 75 gns.; two by Sir E. Landseer, *The Deer Family*, 54 in. by 38 in., painted for William Wells, of Redleaf, at whose sale in 1852 it realised 650 gns.; at the S. Mendel sale in 1875 it fetched 2,900 gns., and at that of Lord Dudley in 1886, 3,050 gns. It has once more changed hands, and this time for 2,700 gns.; it was engraved by T. Landseer in 1873. The second picture by Landseer, *The Hunted Stag*, 41 in. by 110 in., was exhibited at the Royal Academy of 1859, and has twice been engraved, first by T. Landseer and secondly by G. Zobel—it now realised 900 gns. as compared with 2,850 gns., at which it was knocked down at the T. Walker sale in 1888. J. Linnell, sen., *The Barley Field*, noon, 26 in. by 38 in., 1859, 420 gns.—at Colonel Holdsworth's sale in 1881 this brought 950 gns.; D. Maclise, *Alfred the Saxon King*, disguised as a minstrel, in the tent of Guthrum the Dane, 48 in. by 86 in., exhibited at the Royal Academy of 1852, 110 gns.—this has been sold at auction twice previously, at the E. Bullock sale in 1870, 550 gns., and T. Walker sale, 1888, 215 gns. Sir J. E. Millais, *Flowing to the River*, 55 in. by 74 in., a view looking along a stream, overhung with trees, towards a mill in the middle distance, painted near Waukmill Ferry, four miles below Perth, in 1871, and exhibited at the Royal Academy in the following year, 1,050 gns.—at the E. L. Benzon sale of 1880 it realized 1,110 gns. W. Muller, *Little Waders*, 35 in. by 27 in., 1843, 300 gns.—from the C. Skipper sale of 1884, 400 gns., and at that of F. Fish four years later, 500 gns.; W. Shayer, sen., *The Timber Waggon*, 30 in. by 25 in., 110 gns.; C. Stanfield, *Near Sepolina, Lago di Como*, 28 in. by 43 in., exhibited at the Royal Academy of 1838, 205 gns.—from the W. Wells sale of 1890, 1,060 gns.; and Marcus Stone, *Bad News*, 71 in. by 44 in., exhibited at the Royal Academy of 1882, 300 gns. The foreign schools included: J. Van Beers, *Melancholie*, on panel, 8½ in. by 12 in., 52 gns.; and J. L. E. Meissonier, *L'Amateur d'Estampes*, 11 in. by 9½ in., 500 gns. Pictures by old masters: Early English, probably W. Peters, R.A., *Portrait of a Young Lady*, in white dress and large straw hat with feathers, 29 in. by 24 in., 270 gns.; J. Northcote, *Portrait of John Viscount Hinton, afterwards Earl Poulett*, when a boy, in brown dress, caressing a dog, 39 in. by 29 in., 390 gns.; and I. Ouwater, *A Pair of Views in a Dutch Town*, with buildings, bridges, and figures, 17½ in. by 21½ in., 105 gns. The 68 lots forming Mrs. Lewis-Hill's collection realised £11,981 4s.

The second portion of the day's sale was made up of various properties, and comprised some important modern pictures sold by order of the executors of the late Lord Davey, and among these were: Sir E. Burne-Jones, *Flamma Vestalis*—three-quarter figure of a girl in blue drapery, looking down, and holding a string of beads in her left hand, 42½ in. by 14¾ in., painted in 1886, frequently exhibited, and engraved by E. Gaujean, 2,000 gns.; two by M. R. Corbet, *The Orange Light of Widening Morn*—view of a river and distant mountains seen through the stems of stone pines, lit up by the rising sun, 1887-8, 39 in. by 82 in., 650 gns., and

Mountains near Pisa, on panel, 8½ in. by 21 in., 1885, 150 gns.; G. Costa, *View from Perugia*, 13½ in. by 26 in., 180 gns.; Cecil Lawson, *'Twixt Sun and Moon*—view looking across water meadows towards the buildings of a town, cattle and trees in the middle distance, 22½ in. by 25½ in., 1878, 420 gns.; two by Lord Leighton, *An Egyptian Slinger*, nude figure standing on a raised platform in a field of wheat, 59½ in. by 43 in., exhibited at the Royal Academy 1875 and elsewhere, 280 gns., and *Golden Hours*, half figure of a man with long dark hair and dark dress, playing on a spinet, a woman in white flower-embroidered dress leaning on the instrument, 30 in. by 48 in., exhibited at the Royal Academy 1864, 250 gns.; Albert Moore, *Waiting to Cross*, 26 in. by 17 in., 260 gns.; Sir W. B. Richmond, *The Vale of Sparta*, 35 in. by 59 in., exhibited at the Grosvenor Gallery, 1886, 105 gns.; D. G. Rossetti, *The Bower Maiden or Marigolds*, 44 in. by 28 in., 1874, 430 gns.—at the W. Graham sale of 1886 this realised 520 gns.; six by G. F. Watts, nearly all of which have been exhibited at the New Gallery and Old Masters, as well as elsewhere, *Ariadne in Naxos*, 29 in. by 37 in., 1875, 700 gns.; *The Carrara Mountains from Pisa*, 31½ in. by 45½ in., 1881, 260 gns.; *Genius of Greek Poetry*, small full-length symbolical figure, 25½ in. by 20½ in., 1878, 220 gns.; *Paolo and Francesca de Rimini*, 25½ in. by 20½ in., 1870, 220 gns.—this realised 260 gns. at the Rickards sale in 1887; *All the Air a Solemn Stillness Holds*, 16 in. by 27 in., 1868, 210 gns.; and *The Isle of Cos*, 13½ in. by 17½ in., 200 gns.; Raffaelle, *Landscape*, with an old mill and a bridge over a river, mountains in the distance, on panel, 6 in. by 4 in., from Sir Thomas Lawrence's collection, 170 gns.—at the sale of G. Richmond, R.A., in 1897, this sold for 200 gns.

The miscellaneous properties included a few drawings, notably two by Birket Foster, *The Ford*, 8 in. by 13 in., 130 gns.; and *The New Pet*, 5 in. by 7½ in., 80 gns.; and one by Albert Moore, *Lightening and Light*, pastel, 31½ in. by 55 in., 110 gns.; and the following pictures: H. Moore, *Lowestoft Boats running in a Breeze*, 35½ in. by 53 in., 1893, 235 gns.; J. Constable, *Salisbury Cathedral*, 33½ in. by 43 in., 1,500 gns.; two by Birket Foster, *Strasbourg*, 82 in. by 39 in., 200 gns.; and *Hanched Falls, Switzerland*, 82 in. by 39 in., 180 gns.; H. Fantin-Latour, *Flowers in a Glass Vase*, 13 in. by 10½ in., 1881, 150 gns.; G. F. Watts, *Little Red Riding Hood*, 35½ in. by 26 in., 1,250 gns.; Lord Leighton, *Pavonia*, 23½ in. by 19½ in., 1859, 52 gns.; and B. W. Leader, *An Autumn Flood on a Welsh River*, 28½ in. by 51 in., 1877, 240 gns. There were also seven pictures by G. F. Watts, sold by order of the executors of that artist: *The Daughter of Herodias*, 41 in. by 27½ in., 500 gns.; *In the Highlands*, 60 in. by 27 in., 1899, 550 gns.; *Escaped*, 25½ in. by 20½ in., 420 gns.; *Jill*, 36 in. by 21 in., 340 gns.; *Fireside Stories*, 29 in. by 17 in., 200 gns.; *By the Sea*, 16 in. by 19 in., 1876, 115 gns.; and *Sunset in Hertfordshire*, 9½ in. by 27 in., 1872, 170 gns.—with the exception of the last but one, all these pictures were exhibited at Manchester in 1905. The second portion of the day's sale realised £14,565 1s. 6d.

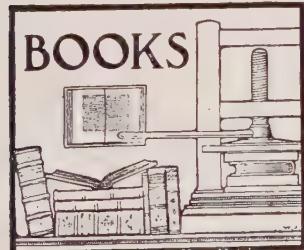
In the Sale Room

On April 27th Messrs. Christie sold the Lovett family portraits from Liscombe, Leighton Buzzard, and pictures and drawings from various sources. The drawings included: J. Downman, *Portrait of Miss Blencowe*, in white dress with powdered hair, 8 in. by 6½ in., 1791, 70 gns.; and *Capt. Francis Chaplin*, in blue coat with red facings, 7½ in. by 6½ in., 1783, 58 gns.; and J. Russell, *Portrait of Capt. Harvey*, in scarlet uniform with blue facings, pastel, 23½ in. by 17½ in., signed and dated, 1788, 75 gns. The pictures included: A. Canaletto, *View on the Grand Canal, Venice*, 24 in. by 38 in., 115 gns.; J. W. Weenix, *Dead Hare, Game and Birds, with Still Life on a Table*, 40 in. by 34 in., 160 gns.; Benozzo Gozzoli, *Christ on the Road to Calvary*, 28 in. by 46 in., 110 gns.; W. H. Heda, *Still Life on a Table*, on panel, 22 in. by 28 in., signed and dated 1646, 220 gns.; J. Ruysdael, *A Château among Trees: Winter*, 14½ in. by 12½ in., 100 gns.; S. Ruysdael, *River Scene*, with a fort, boats and soldiers, 38 in. by 55 in., 150 gns.; Sir W. Beechey, *Portrait of Lady Campbell*, in white dress with powdered hair, 26 in. by 21 in., 70 gns.; J. Wright of Derby, *Portrait of a Young Girl*, in white dress with pink sash, in a landscape, feeding pigeons, 49 in. by 39½ in., 90 gns.; a work catalogued as by J. Hoppner, but probably by J. Northcote, *Mrs. Hands*, in black dress, with her young son by her side, 50 in. by 40 in., 460 gns.; Giovanni Bellini, *Virgin and Saints*, on panel, 32½ in. by 47 in., exhibited at the Old Masters in 1883, 780 gns.—at the Stokes sale in 1853 this realised 160 gns.; and Sir J. Reynolds, *Portrait of George Dunk, Earl of Halifax*, Secretary of State, 1762, in purple dress, wearing the Riband and Order of the Garter, 50 in. by 40 in., 180 gns.

By far the most important of the April sales was that of a portion of the library of Sir Henry St. John Mildmay, Bart., which

occupied Messrs. Sotheby on the 18th and two following days. Before proceeding to notice that, however, the extensive miscellaneous sale held by the same firm on April 9th and three following days must be noted.

This sale included books of every conceivable kind, many from the library of the late Mr. James Vavasseur, of Knockholt, in Kent; others from different sources, but all alike affording a fine opportunity for book buyers who did not wish to pay too much. Botany, natural history, arts and sciences, political economy, voyages and travels, works relating to America and other countries, and those first editions of the English classics which never fail to attract, were all represented. Very few high prices were realised, and the sale as a whole may be regarded as having furnished a typical bookman's holiday. The highest price obtained was £25 10s. for the 16 vols. of Burton's *Arabian Nights*, 1885-88 (cloth gilt), the 1,650 lots producing a total sum of £1,930.



The portion of Sir Henry Mildmay's library to which reference has already been made, was catalogued in 580 lots, the sum total realised being £7,455, a very high average, accounted for in part by the sum of £1,300 obtained for a very fine illuminated *Book of Hours* of the fifteenth century. This manuscript was in first rate condition throughout, and had 32 large and very beautiful illuminated miniatures by a Franco-Flemish artist, as well as many smaller miniatures, initials, and ornaments. It was written on vellum by an English scribe. Fine as this manuscript undoubtedly was, there were many in the room who would have preferred Shakespeare's *Sonnets*, the small 4to, printed at London in 1609 "by G. Eld for T. T.", an unknown patron whose initials appear again in the inscriptional dedication: "To tee onlie Begetter of these Insuing Sonnets Mr. W. H. All Happinesse and that eternitie promised by our ever-living Poet wisheth The well-wishing Adventurer in Setting Forth. T. T." This copy, though inlaid throughout and much cut down, realised £800. That it was originally published at 6d. is of academical interest only. The Daniel copy realised £225 in 1864; the Duke of Roxburghe's, £21 in 1812. The last copy sold in England prior to this one was that belonging to Sir William Tite. This was in 1874, and the amount realised for it was but £15 10s., for it was very imperfect.

Several other Shakespeariana realised high prices, e.g., a first folio, £680, though a very short copy (12 in. by 7½ in.), with the portrait by Droeshout, cut close and mounted, and several leaves missing. A copy of the second folio, having the verses backed and several leaves mended, sold for £230, and one of the third folio, having the portrait and verses from the subsequent edition of 1685 and otherwise out of condition, for £130. The third 4to edition of *King John*, 1622, brought £80. This is a Shakespearian play, but not by Shakespeare, for his version appeared in print for the first time in the folio of 1623. By some it is attributed to Marlowe, though only on internal evidence. Another book connected with Shakespeare, though in a still more remote degree, sold for £30. This was a copy of a late edition (1600) of Leonard Mascall's *Booke of Fishing with Hooke and Line*, "printed by John Wolfe for Edw. White, in Paules," as the imprint has it. The title-page bore the signature "Wm. Shakespere," apparently a forgery in the handwriting of W. H. Ireland, who would, we may be quite sure, be credited or rather debited with any similar signature, even though it should be genuine. Every newly discovered signature of Shakespeare is assumed to have been fabricated, generally by Ireland, until the contrary is proved beyond question, and as that is hardly possible, the load the forger carries is immense. Still, there is no reason why this one on the title-page of the *Booke of Fishing* should not have been authentic, and the same may be said of several others.

Sir Henry Mildmay's collection included some very scarce and valuable books, in addition to those already mentioned. Allot's *England's Parnassus*, first edition, but a short copy, bound in three volumes, 1600, small 8vo, sold for £25 10s. (half russia); Braithwaite's *Strappado*

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for the *Divell*, 1615, small 8vo, for £19 5s. (russia); and Butler's *Hudibras*, 1663-64-78, 3 vols., 8vo, for £30 10s. (calf). These three volumes comprised the first edition of each of the three parts in small 8vo (uniform). Of Parts I. and II. there are three different editions under the same dates (1663 and 1664), and the difficulty of distinguishing between them has given rise to endless controversy. Of the *Chronicle of St. Albans*, printed by Wynkyn de Worde in 1497, but three perfect copies are known. A very imperfect one sold at this sale for £27, while a clean and sound copy of the *Nuremberg Chronicle*, 1493, folio, realised £30. *Coryat's Crudities*, 1611, small 4to, is another scarce book rarely met with except in the public libraries and the auction rooms. The copy sold on this occasion (one plate defective) was not only large and clean, but uncut (except the engraved title). It realised £27 10s. Jan and Theodore De Bry's *Grands et Petits Voyages*, 6 vols., 1590-1619, realised £64 (not perfect, old calf); a very fine and nearly perfect copy of Gower's *Confessio Amantis*, printed by Caxton in 1483, £310 (modern morocco); a copy of the first edition of the Anglo-French romance, attributed to Alexander of Paris, printed at Lyons on July 2nd, 1524, under the title, *Cest le romant de la belle Helayne de Constantinople*, £151 (morocco); Linschoten's *Discours of Voyages unto ye East and West Indies*, John Wolfe, 1598, folio, £56 (old russia); Thomas Middleton's *A Game at Chesse* (1625), £30 (half morocco); Spenser's *The Faerie Queene*, the second part only, in 2 vols., 4to, 1590-96, £150 (old calf, the Welsh words being printed and not left blank on page 332 of vol. i.); and Voragine's *Legenda Aurea*, the third and last of Caxton's editions, 1493, folio, £150. This copy was very imperfect, containing but 386 leaves. The Rylands copy at Manchester is the only perfect one known. Sir Henry Mildmay's library, or rather such part of it as was now sold, contained many other rare and valuable books, but enough has been said to show its importance and the impracticability of treating it here as it deserves.

The late Mr. Samuel Adams's library of modern books, sold by Messrs. Puttick & Simpson on April 25th and following day, contained many old friends, for even comparatively new books claim that title sometimes. In many cases the bindings were as clean and fresh as when they left the binder's hands. In other cases, however, the books had been re-bound, and this remark applies particularly to a long series of works by Thackeray and Dickens. Thirty-nine volumes by the former novelist, all bound from the parts with specimen wrapper inserted and in other cases with the original covers preserved, realised £138 (morocco super extra, uncut), while a series of forty-nine volumes by Dickens, bound in much the same way, made £148. These were both fine sets, including among them some very rare books, as, for instance, Thackeray's *Second Funeral of Napoleon*, itself worth £40 or £45 when in its dark coloured wrapper bearing an etching of Napoleon covered by an eagle with a pall. Said Edward Fitzgerald in a letter to W. H. Thompson: "Have you read Thackeray's little book, *The Second Funeral of Napoleon*? If not, pray do, and buy it, and ask others to buy it, as

each copy sold puts 7½d. in T.'s pocket, which is very empty just now I take it." This was in February, 1841, and times were different then. With the exception of the sums referred to, no large amounts were realised at this sale. It was, nevertheless, a good one, as the average (£1,054 for 475 lots) discloses. A complete set of the *Tudor Translations*, 38 vols., 8vo, sold for £24 (buckram, as issued); Payne's *Arabian Nights*, 9 vols., 1853, *Tales from the Arabic*, 3 vols., 1884, and *Alaeddin and the Enchanted Lamp*, 1882, together 13 vols., 8vo, for £15 15s.; Burke's *Complete Works*, the large type library edition, 12 vols., 1887, for £10 (calf extra); Swift's *Works*, 18 vols., 1883-4, for £14 (calf extra); and *Pepys's Diary*, the original subscribers' edition on large paper, 10 vols., 1893-99, for £13 15s. (half vellum). These were among the most noticeable books.

On the last day of April Messrs. Hodgson held an excellent sale of miscellaneous books, including many from the library of the late Mr. Joseph Woodin, of Anerley. These especially were in sound condition, and the prices realised were, as a rule, good. Thus Gould's *Birds of Australia*, complete with the rare supplement, in the original forty-one parts, 1848-69, sold for £131; the *Birds of Great Britain*, 5 vols., 1873, for £56 (morocco extra); and *The Trochilidae*, 5 vols., 1861, for £23 10s. (*ibid.*). The following are also deserving of notice: Harris's *Portraits of the Game and Wild Animals of Southern Africa*, 1840, imperial folio, £11 5s. (half morocco); Angas's *The Kafirs Illustrated*, imperial folio, date erased (but 1840), £12 15s. (half morocco); Smith's *Zoology of South Africa*, 5 vols., 4to, 1849, £21 10s. (original cloth); and a clean copy of Apperley's *Life of a Sportsman*, with the thirty-six coloured plates by Alken, 1842, £16 (half morocco). Curiously enough it is quite usual to find several of the coloured plates cut close and mounted. Another important point in connection with this scarce original edition of 1842 is that there are two issues of it, the earliest and best being always in blue cloth. A clean copy so bound is worth very nearly £40; a very clean one might realise that amount or more.

EVERY season sees the dispersal of some collection famous for its size or value, and the present season is no exception. April saw the sale of the varied assortment of art treasures gathered together by the late Mrs. Lewis-Hill in her Grosvenor Square House, which in the space of six days produced a sum not far short of £140,000. The jewels, of which there were a remarkable number, accounted for about two-thirds of the total, their barbaric splendour attracting one of the largest gatherings that has ever been seen at Christie's rooms, but much of the furniture and china sold was of a quality sufficient to induce most of the leading dealers to attend the sale and take part in the bidding.

The first day was entirely occupied with jewellery, and the second witnessed the sale of a further portion, but in addition some forty lots of lace were sold, which realised excellent prices. Most of the lots were made up of short lengths, but, notwithstanding, each lot aroused

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considerable competition, the private buyer being much in evidence. A Point de Venise flounce, 4 yds. 16 in. long and 15½ in. deep, made £68 5s.; another, slightly longer, but only 8½ in. deep and in two pieces, went for £52 10s.; a Spanish point, mounted on a violet fichu, about 3 yds. long, reached £73 10s.; two Honiton flounces of flower and fern leaf design, each made £69 6s., and a Point d'Argentan scarf went for £75 12s., the highest price in this section.

The third day was occupied with the sale of the silver plate, which was more notable for its weight than its antiquity. The most notable lots from a collector's standpoint were a James II. monteith, by George Garthorne, 1686, 44 oz. 18 dwt., which made 180s. an ounce; a pair of William III. table candlesticks of about the same weight reached 170s. an ounce, and two Charles II. pieces, an oblong box and cover, and a plain tankard, made 102s. and 112s. an ounce respectively.

Of the various services of table plate sold, the chief was one containing 516 pieces, the weight of the spoons and forks of which totalled 573 oz., which was sold all at for £142.

The furniture and porcelain, which were dispersed on the Thursday and Friday, contributed about £21,000 to the total, though for some reason the majority of the best items were crowded into Thursday's portion, making the following day's sale a rather dull affair.

The chief lot sold was a Louis XV. marqueterie commode, with rounded front and splayed ends containing two drawers, the whole veneered with tulip and kingwood and inlaid with a design of arabesque foliage, the whole richly mounted with borders, handles, and corner-mounts of ormolu chased with flowers, and bearing the mark of the master Caffieri, and stamped H. Henson. This choice piece, which was at one time in the collection of the Marquise de Langon de Mont de Marzan, aroused much attention from dealers and public alike, the latter no doubt anticipating a price similar to that paid six years ago for a pair from the Duke of Leeds' collection. The bidding started, however, with a modest offer of 500 gns., a final bid of £3,990 securing the valuable piece.

This important lot was preceded by a suite of furniture of the same period, gilt and carved with foliage, the seats and backs covered with old Beauvais tapestry, with panels of landscapes and birds, festooned with flowers in crimson borders, consisting of a settee and six fauteuils, which went for £1,260.

Numerous other French decorative pieces were sold, including a pair of Louis XVI. candelabra formed of gros-blue Sèvres vases, which made £399; a clock of the same period, by Gillelaine, of Paris, in ormolu drum-shaped case, went for £388 10s. £357 secured a Louis XV. gilt console table, carved with birds and foliage; a commode of the same period realised £504; and a Louis XVI. console table went for £735. There must also be mentioned a Louis XIV. Boulle marriage coffer, inlaid with arabesque foliage, which made £441, and two ormolu chandeliers, each with branches for twelve lights, mounted with numerous pendants of rock crystal, which together totalled £629 10s.

Of the late Mrs. Lewis-Hill's English porcelain only one lot need be mentioned, the remainder realising prices varying from 2 gns. up to 24 gns. The exception was a Worcester dessert service painted with the royal arms in apple-green borders, gilt with flowers and foliage, consisting of 48 pieces, which was presented by King William IV. to the Earl of Errol. Despite its royal pedigree, however, no one could be found to bid higher than 115 gns., at which sum it was knocked down. The Oriental porcelain was little better as regards value, the only notable lots being a pair of Nanking bowls with prunus branches reserved in white on a marbled-blue ground, which made £141 15s., and a pair of large vases and covers and a circular cistern of the Kang-he dynasty, each of which realised £115 10s.

The Continental porcelain, however, was of notable importance, several of the Dresden items making very excellent prices. A figure of Madame de Pompadour's spaniel, from the German factory, made £409 10s.; a group of lovers sold for £241 10s.; and a figure of the Countess de Kossel in a crinoline went for £178 10s. Of the Sèvres sold the best lot was a pair of Vincennes figures of reclining nymphs, on rockwork plinths mounted with Louis XV. ormolu mounts, which sold for £546; whilst there must also be noted a vase and cover painted with pansies and a small cabaret painted with garden scenes, which went for £315 and £183 15s. respectively.

DURING April the second portion of the Massey-Mainwaring collection was sold at Christie's, consisting of some 600 lots, the majority of which were by no means remarkable for their importance. Only four days were occupied by its sale, a sum short of £15,000 being realised.

The best prices were made amongst the English porcelain, a Derby-Chelsea tea service with crimson ground, consisting of thirty-two pieces, going for £525; a pair of old Worcester hexagonal vases and covers, with the familiar dark blue scale pattern ground, making £535 10s.; and a pair of oblong Wedgwood plaques, by Wedgwood and Bentley, with figures of the muses in relief in white on blue jasper ground, realised 100 gns.

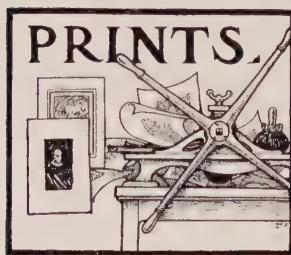
Of the furniture the chief lots were a pair of show cabinets of Louis XVI. design which made £525; a Louis XVI. commode stamped CC. SAUMIER M.E., which sold for £241; and a settee of the same period, formerly the property of Marie Antoinette, sold for £120 15s.

There must also be noted a set of bed furniture of old lace and embroidery applied on linen, with an architectural design with spiral columns surmounted by peacocks, comprising a canopy, three valances, a back curtain, and four side curtains, which realised £777.

Little else in the way of important furniture and china appeared in the King Street rooms during April, with the exception of a Louis XVI. commode, and a set of six Chippendale chairs, two armchairs and a pair of window-seats, which on the 24th made £231 and £220 10s. respectively.

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THOUGH Christie's held three sales of engravings during April, the prices obtained as a whole were in no way remarkable. On the 9th was dispersed a large collection of engravings, chiefly after the works of George Morland; but few of the items made notable sums, the chief lot being the well-known pair of Morland prints, *Guinea Pigs*



and *Dancing Dogs*, by Gaugain, which realised £96 12s. A sale was also held on the 30th, in which was included the collection of prints formed by the late Mrs. Lewis-Hill, but with few exceptions the prices obtained were of an ordinary character. The chief lot was a first state of Cousins' well-known print of *Master Lambton*, after Lawrence, which made £178 10s., whilst *A Visit to a Boarding School* and *A Visit to the Child at Nurse*, by W. Ward, after Morland, both printed in colours, together realised £102 18s. On the 23rd and 24th a large collection of engravings by Bartolozzi, Morland prints, and portraits after Lawrence by Cousins came up for sale, the 268 lots producing just short of £4,000. The first day's sale was almost entirely devoted to Bartolozzi prints, though some important mezzotints by Cousins were sold at the end of the sale. Of the former the only lot of notable import was a first state of *Lady Smyth and Children*, after Reynolds, which sold for £57 15s. Most of the allegorical, classical, and fancy Bartolozzi subjects were sold in lots of two and three, and the sums obtained varied between 10s. for three subjects after Barney and Cipriani and £38 7s. for an etched letter proof of a *Lecture on Gadding*, after J. R. Smith. The first day's items also included *Rural Amusement* and *Rustic Employment*, by Smith, after Morland, finely printed in colours, which made £183 15s., and *Lady Dover and Son*, after Lawrence, by Cousins, a first published state, for which £100 16s. was given.

The greater part of the second day's sale was made up of Morland prints, many of the most popular subjects appearing for sale. The prices obtained as a whole were fair, none of the lots, most of which were composed of two prints, reaching 50 gns. A nice impression of *Rural Amusement*, by J. R. Smith, made £42; *The First of September* and *Morning and Evening*, by Ward, sold together, went for £50 8s.; and £42 was given for the *Return from Market*, by Smith. Other notable lots were *The Farm Yard* and *The Ale House Door*, after Singleton, by Nutter, £90 6s., and *Mrs. Crewe and Mrs.*

Wilbraham, after Gardener, by T. Watson, a fine pair, printed in colours, £75 12s. An interesting lot was composed of two portraits of *Pitt* and *Fox*, with a holograph draft of Sir Walter Scott's stanzas in memory of Pitt and Fox (85 lines), forming part of *Marmion*, signed and dated Bothwell Castle, January 1st, 1808, for which £110 5s. was given.

MESSRS. GLENDINING & CO. held an important sale of coins, medals and decorations on the 25th, the catalogue of which contained many interesting items.



Of the coins sold the most notable were those of the reign of Charles I. A half pound, 1642, of the Oxford mint made £3 5s., a crown of the same date of the Shrewsbury mint went for 2 gns., a silver ten-shilling piece, 1642, of the Oxford mint sold for £3 7s. 6d., and an Oxford three pounds, 1644, realised £5 12s. 6d. The medals sold included a West African medal with bars for Gambia, 1894, Benin River, 1894, and Brass River, 1895, £3 7s. 6d.; a medal with the Fort Detroit bar, £7 10s.; a naval medal with bars for November 4th, 1805, Basque Roads and Algiers, £8 10s.; and a regimental medal of the 26th Cameronians, 1823, £4 12s. 6d. A set of three Victoria Diamond Jubilee medals in gold, silver, and bronze were also sold, realising £12 10s.

The same firm also sold during April a remarkable collection of eighteenth century tokens, many of which made notable prices. A Shackleton halfpenny, with error reading "Lodon," made £2 6s.; the same sum was given for a Hancock penny; £2 12s. secured a Nelson penny, and a Bissett Birmingham halfpenny without pictures, of which only one specimen is said to have been struck, sold for £13.

Mention, too, must be made of a sale held at Messrs. Puttick & Simpson's rooms on the 17th, when an important group of medals, comprising the Victoria Cross, the Crimean medal, and the Turkish Crimea medal, all presented to a private in the Coldstream Guards, made £71.

On the 24th and 25th Messrs. Sotheby's rooms were occupied with the sale of the Delbeke collection of Greek coins, which produced just short of £3,000, and on the 26th the same firm dispersed a collection of Greek and Roman coins from various sources for which a total of £999 7s. was obtained.





Announcement

READERS OF THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisement, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

Books.—The books enquired about by the following correspondents are practically of no commercial value:—

Milton's "Paradise Lost," 1816.—9,322 (Fentiman Road, S.W.).

"Delusion, or the Triumph of Virtue," 1852.—9,359 (Tintern).

Tyrrell's "History of England," 2 vols.—9,350 (Sittingbourne).

Milton's "Paradise Lost," 1770.—9,269 (St. John's, S.E.).

"Berain's Ornaments."—9,294 (Pau).—The value of this work depends upon the number of plates. A copy containing 80 plates was sold recently for £23 10s., whilst the Trentham Hall copy, which had the complete set of 133 plates, realised £76.

Coins.—Continental Silver-piece.—9,099 (Stockton-on-Tees).—The silver coin of which you send rubbing is a Continental issue, and practically has no commercial value in this country.

William and Mary Halfpenny, 1694.—8,983 (Maidenhead).—This has no particular value. The silver coin you describe is probably an Edward VI. shilling, and if in fine condition, worth about 5s.

Spanish Coins.—9,153 (Dublin).—The coins of which you send rubbings are of trifling value. The silver piece is a Spanish half-dollar, and the two copper coins are Brazilian.

Gold Coin of Chandra Gupta II.—9,116 (Bruges).—An Indian native coin of this class would realise no more than gold value in this country, and there is little prospect of selling. Probably in Calcutta there would be better chance.

Thomas Bennett, 1668. "His Halfe Penny."—9,008 (Bedford).—This is an old English token of the seventeenth century, worth about 1s.

George II. Sixpence, etc.—9,300 (Walthamstow).—None of the coins in your list has any special value.

Engravings. — "The Woodman," after Thomas Barker.—9,274 (Derby).—There is not much demand for the coloured engraving you describe, and about 30s. to £2 would be the utmost value.

"A Distinguished Member of the Royal Humane Society."—9,344 (South Shields).—This is the title of your engraving after Landseer. Both it and the portrait of Cardinal Newman are of very small value.

Baxter Prints.—9,313 (Airdrie, N.B.).—At the present time the majority of Baxter prints are marketed at a few shillings apiece, but they are becoming scarcer, and in the future the price is sure to rise.

"Woodboy," after Thos. Barker, by Bond.—9,346 (Highbury).—If your print is in colours, it is worth £3 or £4; otherwise it will have little interest.

"Sapho," by T. Cheesman, etc.—9,306 (Paddington).—The value of your prints depends upon whether they are in colours. If so, they should fetch £5 or £6 apiece, but if in brown they are not worth more than £2 apiece.

"Cries of London," after F. Wheatley.—9,281 (Sheffield).—If you possess genuine old colour prints, they are worth £30 to £50 apiece. There are many facsimile reproductions, however, that are worth only a trifle.

Furniture.—Italian Table.—9,133 (Exeter).—It is difficult to judge your table from photograph, as it is not a generally known style. The classical looking supports lead us to think it is foreign, probably of Italian origin. As far as we can tell, the utmost it would realise is 10 guineas.

Objets d'Art.—Crystal Cup.—9,291 (Newcastle-on-Tyne).—Judging by your sketch and description, your cup is probably not crystal, but cut glass. It is of German workmanship of the eighteenth century, the inscription signifying "The Country's welfare." If our opinion is correct, it is worth about £2 10s., but the value of a crystal cup is, of course, much greater.

Pottery and Porcelain.—Oriental Jug.—9,353 (Funchal).—It is impossible to value this without seeing it. Your dinner service is probably Chinese of the eighteenth century. We cannot value it without a list of pieces. Your Davenport mug is worth about £1 10s.

Davenport Plates.—9,286 (Pontypridd).—These are very common, and worth only 4s. to 6s. each.

Spode.—9,321 (Oundle).—From your description, your Spode service is only of small value.

Ginger Jar.—9,336 (Sheerness-on-Sea).—Your ginger jar does not appear from photograph to be of fine quality, and you would not get more than about £2 10s. for it.

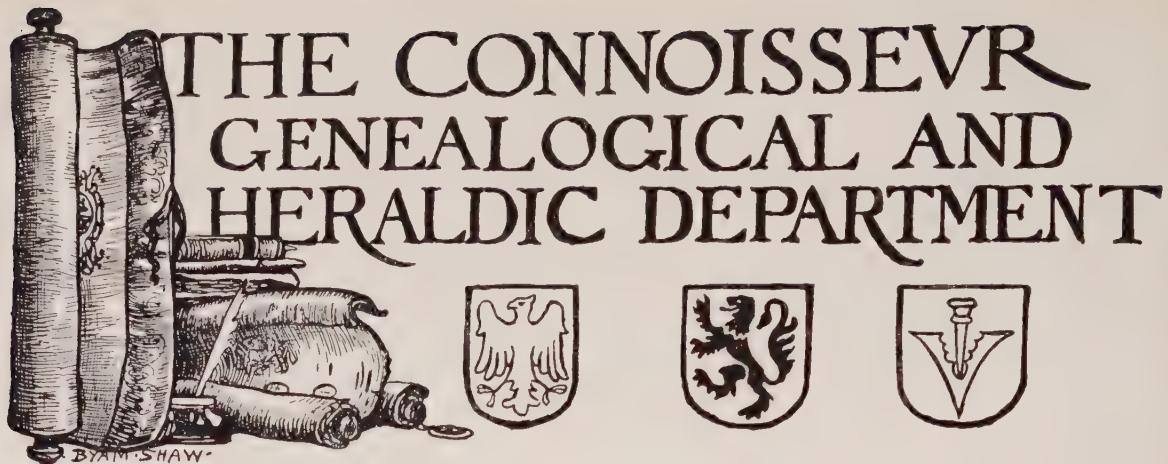
Elers Ware.—9,352 (Andover).—Your teapot of Elers ware is worth £1 10s. Advertise it in THE CONNOISSEUR REGISTER.

Dessert Service.—9,330 (Liverpool).—Your dessert service is of English make, and it is quite modern. The mark is not of any particular factory; it is simply to show that the design has been registered.

Spode Service.—9,299 (Leeds).—The value of your Spode service is about £6. Your oak chest is seventeenth century; it is worth about £3.

Stamps.—U. S. A. 1 Cent, 1893.—9,014 (Huddersfield).—This is a commemorative stamp, known as the Columbus issue of the United States. It costs, unused, about 1d.

New South Wales, 3d. Green, 1851.—9,145 (Lordship Park, N.).—In fine condition, this stamp is worth from 8s. to 14s., depending upon colour.



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Special Notice

READERS of THE CONNOISSEUR who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents

Heraldic Department

969 (New York).—The family of Sir Walter Raleigh is understood to be extinct in the male line. By his marriage with the beautiful Elizabeth Throckmorton, Maid of Honour to Queen Elizabeth, he had two sons, Walter and Carew. The elder son, Walter, accompanied his father on his unsuccessful expedition to Guiana in 1617, and lost his life in South America. The younger, Sir Carew Raleigh, Governor of Jersey, married Philippa, Lady Ashley, by whom he had two sons, Sir Walter, of West Horsley, Surrey, who left no male issue, and Carew, of London, of whom, it is said, there are no male descendants.

975 (London).—Painsford, in Ashprington, Co. Devon, became the property of the Somasters about the end of the fifteenth century, when it was purchased by John Somaster, who was grandson of Adam Somaster, of Old Port, in Modbury; a representative of an ancient and knightly Cornish family. Descendants of John of Painsford, Sir Samuel Somaster and his four sons, were strong supporters of Charles I. in the great Civil War, and sold Old Port, together with other estates, to provide funds for the Royal cause. Painsford, however, remained in the family until about the end of the seventeenth century, when

it was sold to the Kellands, and eventually passed, by descent, to the Courtenays, of Tremar, Cornwall. The extinction of the family in the male line is not clearly known. The arms of Somaster were—*Argent a castle triple towered within an orle of fleurs de lis sable*; but the Painsford branch used the castle and fleurs de lis or within a bordure of the same.

978 (London).—The widow of a baron on her marrying a commoner loses not only her right to use the coronet, but also to bear the arms and supporters of her first husband. Her second husband would impale with his own, the arms to which she was entitled before her first marriage.

986 (Lincoln).—The entry in the burial register of Westminster Abbey—“11 Jan., 1672-3, The Lady Hatton and Her Daughter”—is supposed to refer to Lady Hatton, the mother, and Lady Hatton, the wife, of Christopher, second Lord Hatton, of Kirby, who lost their lives under most tragic circumstances at Guernsey in 1672. On the night of December 29th of that year a powder magazine situated close to the official residence of Lord Hatton, then Governor of the island, exploded, and Lady Hatton and her mother were instantly killed. Although the building was totally wrecked, Lord Hatton and his infant children escaped uninjured.

992 (Woking).—James Morice, Recorder of Colchester and the representative of that town in several of the parliaments of Elizabeth, was the eldest son of William Morice, who had acquired large estates in Essex, including the castle and manor of Chipping Ongar. He married Elizabeth, daughter of George Medley, and, by her, who died in 1603, was the father of Sir John Morice, Kt., who afterwards took the name of Poyntz.

997 (Philadelphia).—*Per pale crenellée or and azure* were the arms of Gosnolde, a well-known Suffolk family, long seated at Otley in that county. There is little doubt that Gosnell is the modern form of this name.

1,007 (Tunbridge Wells).—Shoyswell is the name of a small hundred in Sussex, but as a surname has long been extinct. *Or on a bend sable, three horse-shoes argent* were the arms borne by the Shoyswell family.

1,012 (London).—Sir Robert Atkyns, Lord Chief Baron of the Exchequer, came of an ancient Gloucestershire family. He was born in 1621, and was the son of Sir Edward Atkyns, one of the Barons of the Exchequer, by Ursula, his wife, daughter of Sir Thomas Dacres, of Cheshunt, Herts. His death took place in 1710.

1,019 (London).—The Courts of Great Sessions of Wales were established by the Statute of 34 and 35 Henry VIII., and it is from this time that the records of the Principality may be said to date. The records of the County Palatine of Chester, which are classified with those of Wales, are much more ancient, and go back to the reign of Henry III.

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OWING to the frequent demand, by Subscribers, for loose copies of the Plates appearing in each number, the Editor has prepared the following list of plates that are in stock. Copies can be obtained at 6d. each, or 4/6 per dozen. A special reduction in price will be made for quantities of 100 and over.

Applications to be sent to the "Plate Department," 95, Temple Chambers, London, E.C.

Alexander, Miss, by Jas. McNeill Whistler.

Almacks, by Nicholas, after Harper.

Almeria, J. R. Smith, after J. Opie.

Amelia, Princess, by Cheeseman, after Sir W. Beechey.

Anglers' Repast, The, W. Ward, after G. Morland.

Angling, A Party, G. Keating, after G. Morland.

Auction Rooms (1790), from Print, after Rowlandson.

Azaleas, Lago di Como, by Ella du Cane.

Bacchante with Young Faun, by S. W. Reynolds, after Sir J. Reynolds.

Battle of Sant' Egidio, Paolo Uccello.

Benwell, Mrs., W. Ward, after Hoppner.

Berghem, Nicholas, and his Wife, Rembrandt.

Best, Mrs., by John Russell.

Billitted Soldiers' Departure, The, by Graham, after G. Morland.

Bingham, Hon. Anne, Bartolozzi, after Sir Joshua Reynolds.

Birmingham Mail near Aylesbury, by R. Havell, after H. Aiken.

Boleyn, Anna (Costume Study), E. T. Parris

Brighton Mail Coach, H. Aiken.

Buckingham, George, Duke of, with his brother Francis Villiers,

Vandyke.

Bulkeley, Viscountess, by Bartolozzi, after Cosway.

Bull, John, Going to the Wars, Gillray.

Burghersh, Lord, by Bartolozzi, after Sir J. Reynolds.

Children and Beggar Boy, by C. Wilkin, after Beechey.

Christ Church Peckwater Quadrangle, by John Fulleylove.

Cleopatra, Death of, Guercino.

Constantia, after G. Morland.

He Sleeps, P. W. Tomkins.

Head from Portrait of Man with a Hawk, Rembrandt.

Helene Fourment, Rubens.

Henkersteg (Nuremberg), by A. G. Bell.

Henrietta Maria, Queen of Charles I., Vandyke.

Henry VIII., Holbein.

"Infanta Maria Teresa," Portrait known as, probably her half-sister, the Infanta Margarita Maria, Velasquez.

Innocence Taught by Love and Friendship, Bartolozzi, after

G. B. Cipriani.

Japanese Print, A Hillside in the Snow, Hiroshige I.

Jerningham, Mrs.

Jewels and Cameos belonging to the King at Windsor Castle.

Jupiter and Calista, Thos. Burke, after A. Kauffmann.

Kemble, Sarah (Mrs. Siddons, "The Tragic Muse"), J. Downman.

La Bergere Ecoutee, Boucher.

La Madonne Del Gatto, by Baroccio.

Last Glow : Mont Blanc, by Hugh M. Pritchard.

Laundry Maid, Henry Morland.

Locomotion, by Shortshanks, after Seymour.

London from Tower Bridge, by W. L. Wyllie, A.R.A.

Madonna with the Infant Saviour, Van Dyck.

Mail Coach in a Flood, F. Rosenbourg, after J. Pollard.

Market of Love, by Bartolozzi.

For longer list, see May No., page LII.

The Times

in a recent article on Modern Life Assurance states that
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44	3 5 7	3 13 8	4 1 5	4 16 3	6 8 7	52 17 0	44
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Jan. 22	Greystoke, Banbury Road, near Warwick	Mr. P. Morley Horder	Mar. 12	Broadleys, Windermere	Mr. C. F. A. Voysey
Jan. 29	Phyllis Court, Hampstead	Mr. C. H. B. Quennell	Mar. 19	Cottage at Garden City	Mr. Lionel Crane
Feb. 5	8, Addison Road, Kensington	Mr. Halsey Ricardo	April 2	Mill House, Tadworth	Messrs. Forsyth and Maule
Feb. 12	Chapelwood Manor, Ashdown Forest	Mr. A. N. Prentice	May 7	"Little Thakeham"	Mr. E. L. Lutyens, F.R.I.B.A.
Feb. 29	"The Brae," Farnham	Mr. W. H. Ansell	May 14	Crathorne Hall, Yarm-on-Tees	Messrs. George and Yeates.

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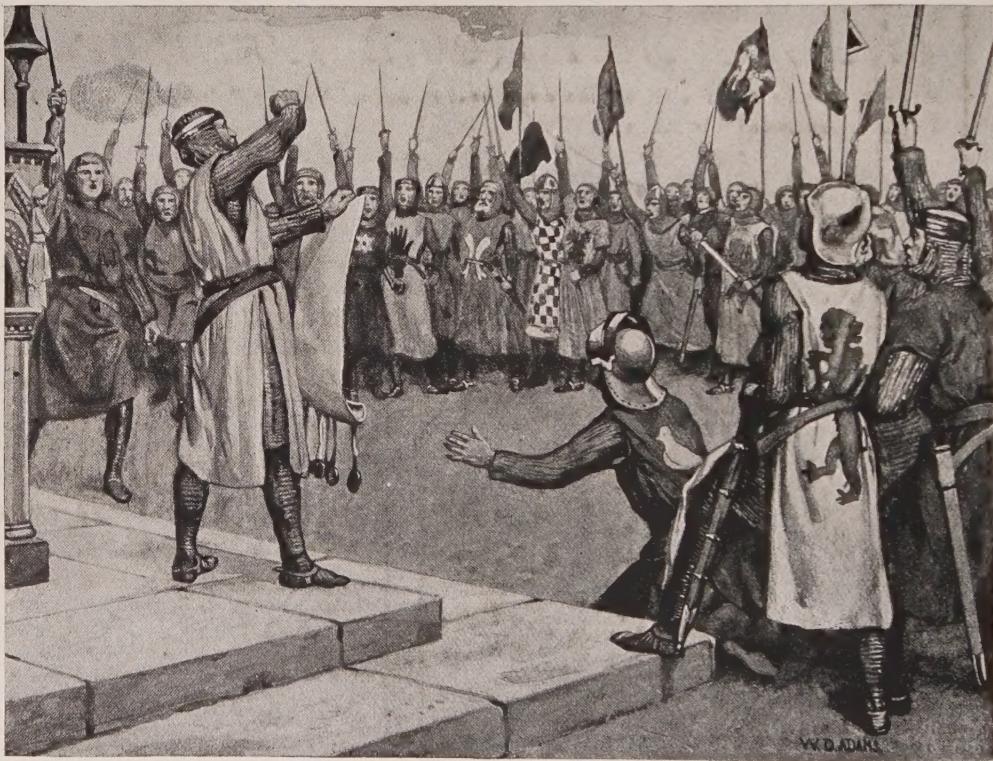
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